vogue

incorporating Vanity Fair



Paris Openings II

Autumn Shopping

September 15, 1936

Price 35 cents

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Return to Form

NOW THAT we're back *from* Nature, with its amplitude of fun and sun and dust and, yes, discomfort — let's look straight to the indoor season ahead and do some smart planning.

Two major reconditionings seem to be called for first. *No. 1*—there's the physical You, concerned with hairdress and skin care and make-up and such. After summer's confusion it always takes a little time to swing back into training. . . . *No. 2* — there's hearth-and-home. Certainly did look inviting when you arrived, but there may be some points that might be improved. And *will* be!

Which brings us, naturally, to the thought of towels. New towels. Gay, brave, smart towels. Soft, tough, helpful towels.

Cannon towels — of course! Always ready to give you their deft two-way renewal: to soothe your body in action *and* to lift your spirits on display.

Afraid we can't give you here a fair picture of the color and quality in the new Cannon towels you'll find at your store this fall. The six portrayed on this page are hints only. They cost from about 59c to $1 each. They come in large and small sizes, with wash cloths and bath mats to match. And — any one is a rare bargain, whatever you pay.

Other Cannon towels go as low as 29c and as high as $2 each. They are recommended, without reservations, in all cases of acute Fall Fag. Take the cure in time! . . . Cannon Mills, Inc., New York City.

Cannon

TOWEL TALK . . . No. 14

B. ALTMAN & CO.

FIFTH AVENUE 34TH STREET



Regent Street from Piccadilly Circus.

come and see our British possessions . . . we've a shopful of new British fashions for women, designed for Altman and nobody else. London is a fashion center of new importance and our buyers are back from a visit there with a variety

of fashions. Here are some names on our labels . . .

REVILLE—FOR TAILLEURS

HAWICK—FOR SWEATERS

ROBERT DOUGLAS—FOR SUEDES

PETER RUSSELL—FOR TWEEDS

DIGBY MORTON—FOR TWEEDS

WINIFRED MAWDSLEY—FOR ENSEMBLES

third floor

BEMBARON—FOR HANDBAGS

HUGH PARSONS—FOR SCARFS

LINCOLN BENNETT—FOR HATS

GENE GLENNY—FOR NEGLIGEES

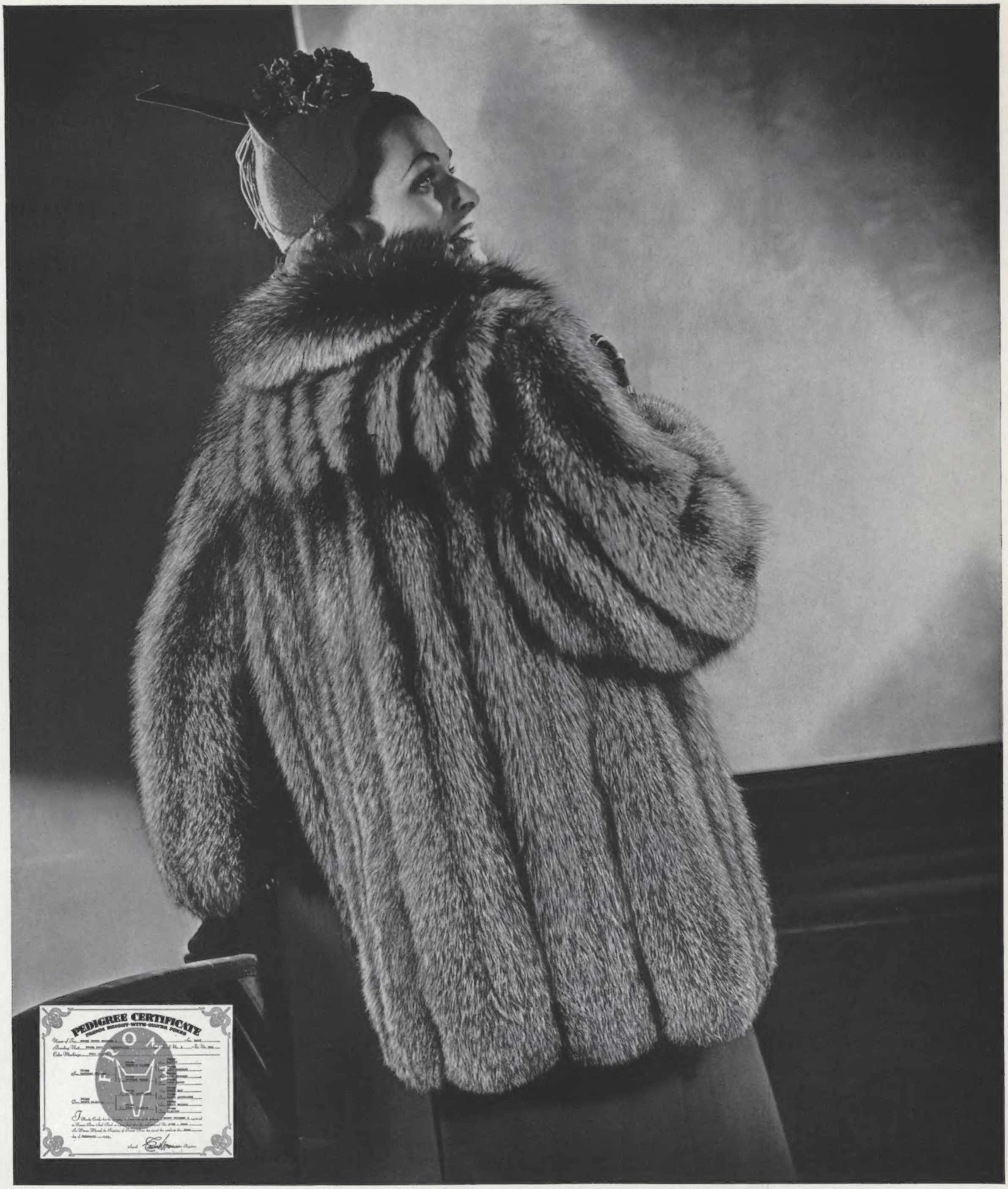
AQUASCUTUM—FOR MACKINTOSHES

VICTOR STIEBEL—FOR EVENING CLOTHES

Vogue
September 15th, 1936

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Vol. 88, No. 6
Whole No. 1540



Fall Silhouette in Silver Foxes

FEATURED BY T. A. CHAPMAN CO. • A MARCEL ROCHAS MODEL

—the fabulous beauty of perfectly matched silver foxes worked vertically into a luxurious finger-tip length jacket. A daytime ensemble of irrefutable smartness because the casual tailoring of the graceful collar, the squared shoulders and the swagger sleeves lend an extravagant contradiction to the more formal motif of the rare silver fox furs. • And the rareness of these furs is beyond dispute, for each is a Fromm *pedigreed* silver fox—bred to its frosted beauty through 27 generations of scientific care. Fromm Bros., Inc., Hamburg, Wis.

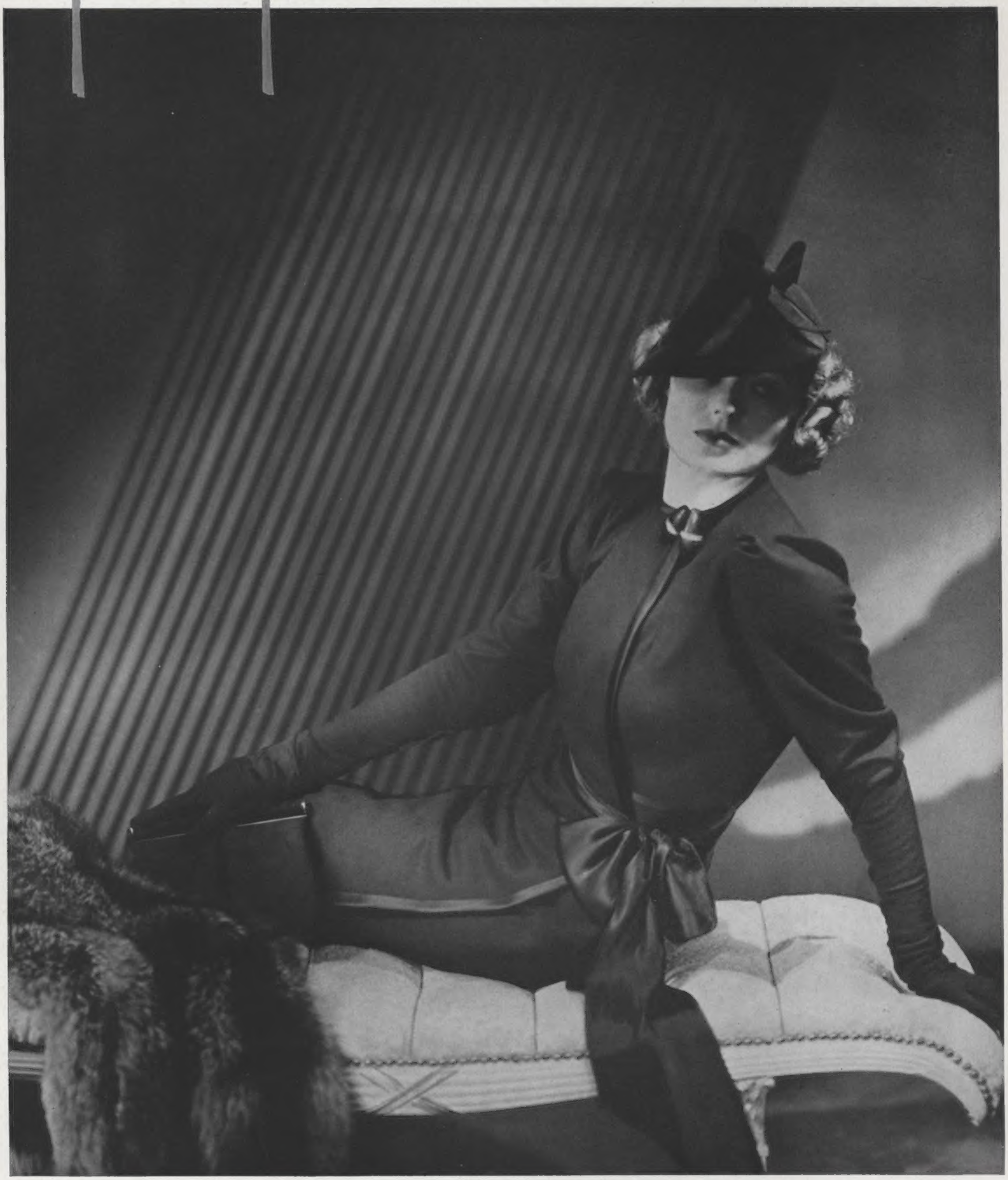
FEATURED BY FOREMOST DESIGNERS • SOLD BY THE FINEST STORES

© 1936 FROMM BROS. INC.

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. *This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.*

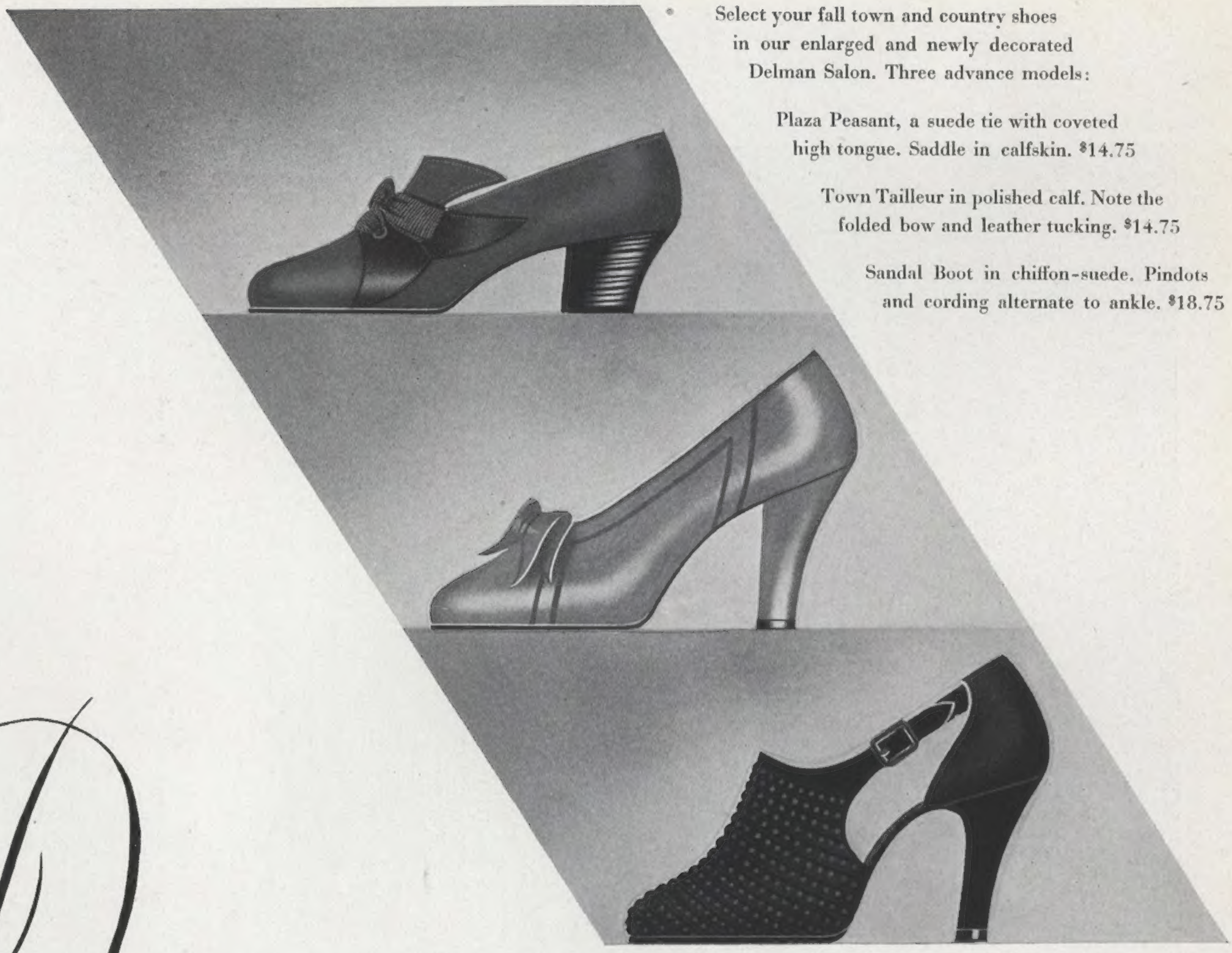
FROMM *Bright with Silver* PEDIGREED FOXES

Jay Thorpe FIFTY-SEVENTH STREET WEST, NEW YORK



A LADY STUDIES HER SILHOUETTE . . POISED, SLENDERIZED, IN A

COAT-FROCK OF THIN BLACK WOOL ACCENTED WITH SATIN. 85.00



Select your fall town and country shoes in our enlarged and newly decorated Delman Salon. Three advance models:

Plaza Peasant, a suede tie with coveted high tongue. Saddle in calfskin. $14.75

Town Tailleur in polished calf. Note the folded bow and leather tucking. $14.75

Sandal Boot in chiffon-suede. Pindots and cording alternate to ankle. $18.75

DELMAN

announces

the opening of his

new shoe salon

at Bergdorf Goodman

—the only place in

New York where

you will find his

hand-made shoe originals

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



The new perversity—bulk over slimness—here presented at its smartest. The full wool cape bears shoulder crests of nutria. The close-fitted dress is buttoned and buckled with tortoise. Both are marron. The cape reverse is nutria brown. Ready-to-wear original.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

BONWIT TELLER

FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK









Pantouffles in suede

Sensuously soft—reminiscent of the slippers of pampered young princelings gliding over mirror-like floors. Palter DeLiso's pantoufles—the great designer's original models for the new season. The very essence of an important world-wide trend for supple high-throated footwear—of which our famous Palter DeLiso's Damascus was the fore-runner and the impetus.

Oxford Pantoufle, *top*, 14.75 Coronet, *second*, 13.75 Coronet Bow Pump, *third*, 13.75
King Cole pantoufle, *bottom*, with crown-like edging, 13.75 In plump suedeskins—
coal black, mink brown, ink blue. OUR FAMOUS SHOE SALON, SECOND FLOOR

Palter DeLiso shoes—in fine shops the world over

Anderson-Newcomb Co. Huntington, W. Va.
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Flah & Co. Syracuse, New York
Field Schlick St. Paul, Minn.
G. Fox & Co. Hartford, Conn.
Harzfeld's Kansas City, Missouri
Hylander's Wilmington, Dela.
Imperial Shoe Store New Orleans, Louisiana
Kaufmann's Pittsburgh, Pa.
Chas. Kushins Shoe Co. Oakland, California
The May Co. Los Angeles, Cal.
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Marshall Field & Co., Chicago, Ill.
Neiman-Marcus Co., Dallas, Tex.
Neusteter's Denver, Colorado
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ARTHUR O'NEILL

the hunting set. Or how to be well-dressed from country to city and back. Town dress of clinging new shagreen crepe with wide shoulder and corded curate neckline. Stone blue, plum, moss green, gray, brown, black. Sizes 12 to 42, 45.00 This season's smartly chubby box coat of shaved muskrat—equally at home at the St. Regis or the Hunt Club. In shaved muskrat, 165.00 In silky kidskin, black, brown, beige, gray, 110.00

Town & Country Shop, Second Floor Squire's felt hat with city-country brim, 15.50 *Main Floor*

BONWIT TELLER FIFTH AVENUE AT FIFTY-SIXTH ST.



Style 888/ with Persian/ $65



Style 999/ with fox/ $100



Style 666/ $35

ROTHMOOR COATS

Glamorous styles with drama in every line —others with sporting blood in their veins— all painstakingly needled with traditional Rothmoor skill. You'll find them at one fine store in each community.

ROTHMOOR COATS, 309 W. JACKSON, CHICAGO



Carola Rust... Mannequin by Cora Scovil

"CARNIVALE"...proffering, in its arresting paradox of sleeve-topped décolletage, its outflung skirt swift as a gull's flight, its smouldering hint of Castilian fire...your evening splendor for a season of spectacular brilliance. Black velvet with black net, stirring contrast, 165.00

The Little Salon, Third Floor, Lord & Taylor, Fifth Avenue at 38th Street

Lord & Taylor

I. MAGNIN & CO.
CALIFORNIA — SEATTLE



Wool ensemble, trimmed with Baum Marten; muff and hat to match. Created by Hattie Carnegie.



. . . FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY . . .



Coats by Jaeckel. Photographed at the St. Regis

To go with your orchids and diamonds

HATS OF LUXURIOUS FURS . . . by

G. Howard Hodge

(*shadow kid*)



soft as the bloom on a peach



Schiaparelli launched the vogue for kidskin in Paris at her early fall showing, but Saks Fifth Avenue had already introduced it to America last spring. Now we present *shadow kid*, so treated that it has the soft misty lustre of untouched fruits; lovely with the rich-textured fall dresses. Presented in MING, our new pump on the Chinese-wall last and other distinguished shoes.

MING. Afternoon pump on the Chinese-wall last. Marine blue, aubergine, Araby green, Marrona brown. *15.50.* *VIKING:* Walled last tailored pump with lizard scroll. Marine blue, Araby green, aubergine, Spanish tan*, wine. *14.50.* *DEUCE-OF-HEARTS:* Open work back-gore sandal. Black, Marine blue, Marrona brown. *15.50.* *WHIP:* Tailored strap pump with suede lacing. Black, Marine blue, Spanish tan*. *15.50.* Brochure of our new fall shoes on request.

**Very smart with black*





BRACING NEW BLACKS

ANTON BRUEHL

Stimulating fashions designed for the hours when only a "best black dress" will do. Created of Coronilla, a fabric of SERACETA and CROWN RAYON, the NEW Rayons of Fashion, one of Fall's most lavish crepes. Designed with a simplicity that permits good lines to stand out in bold relief . . . proudly and dramatically. The frosty gleam of cut steel at the neck and splendid sashes of satin add flourish. Sizes 12-20.
THE VISCOSE COMPANY, 200 Madison Avenue, New York City.

BEST & CO.
NEW YORK

MARSHALL FIELD & COMPANY, Chicago • E. T. SLATTERY CO., Boston • JENNY CO., Cincinnati • BULLOCKS, Los Angeles

"A FABRIC CREATED OF CROWN RAYON . . . IT'S TESTED!"



Forbath & Rejane

henri Bendel INC

Lovely Lady . . . picture yourself in this gown of quilted black taffeta . . . a modern vision altogether enchanting. From our brilliant new collection of originals, for immediate wear.

TEN WEST FIFTY-SEVENTH STREET ⚜ NEW YORK



Left: **SUPERMODE GIRDLE** (G-16). Smooth as glass on the figure! No bones, but a wonder with inclined-to-plumpness figures. Even sizes 24 to 30, $3.50. Worn with B-19 rounded uplift Bandeau of lace and "Lastex," even sizes 32 to 38, $1.

Below: **PANEL MOULDETTE COMPLETE** (F-67). Sheer nearly as chiffon, with lace down your front that covers an inner panel of woven fabric—with bones or not, as you please. Note the bosom line, please; it's a long on separation. Even sizes 32 to 38, $5.



A girl (or rather her figure) can't be too smooth these days, what with revealing princess lines hailed in all the Paris cables. Even the slimmest of figures needs definite handling, yet, above all, we girls must look and feel as though we trusted our all to nature. Thank heaven for Carter's! They've the uncanny knack of controlling your shape . . . fore 'n aft . . . with a light and airy touch that looks and feels like nothing. Completes, girdles, panties, bandeau—Carter makes them all in "Lastex" styles for slimsters and the not-so-slim. Bones if you want them, seams never. Prices so intriguing you'll want a whole corset wardrobe, $2 to $7.50.

Carter's FOUNDATIONS
Pre-shrunk



CURVE CONTROL...
with a light and airy touch!

Right: **SNIPPERS TWO** (P-13), pantie girdle designed for 14 to 17 year figures. Eyelets for garters. Smooth fitting crotch of soft fabric. Even sizes 24 to 30, $2.50. B-3 Bandeau of lace and "Lastex," 32-38, $1.50.

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive offices: Needham Heights, Massachusetts. Made and sold in Canada by Eisman & Co., Ltd., Toronto.



*A Coat of Astrachana**

Astrachana steps toward fame as one of the most beautiful of Forstmann Woolens for Winter coats. Bright and dull wools of the most carefully selected character are combined in a soft, rich texture with a warm, fur-like depth. The colors are deep and true. The black is a perfect jet black. Astrachana, for all its warmth and full weight, makes the slimmest of untrimmed or trimmed coats. Ask your favorite shop to show you coats of Astrachana. You will choose one for its style and beauty; it will prove its worth by long and satisfactory wear. The model shown above is in Forstmann's important new Krimmer Grey. Forstmann Woolen Company, Passaic, N. J. *Sales Office:* Empire State Building, New York City.

© 1936, Forstmann Woolen Co.

*Reg. U. S. Pat. Off.

Forstmann Woolens

Carolyn REG.

TELLS THE COAT AND SUIT





COAT 35.00 COAT 35.00 SUIT 35.00

Hats courtesy Marion Valle

Carolyn Modes are sold exclusively in New York by ARNOLD CONSTABLE • in Philadelphia by THE BLUM STORE

Allentown, Pa. . . H. Leh & Co.
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For information regarding Carolyn Modes write National Modes, 130 W. 31st St., N. Y. C.

STORY IN *Super Lustratone*

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York, Pa. . . . P. Wiest's Sons

BELTED and flared, or free swinging swagger from the shoulder . . . we wish you could feel the luxury of the fabric and slip into each style in turn. They hang so right and comfortably from the shoulders and are so soft to touch. Multiply these charms with a wide choice of unusual colors and immaculate tailoring and you know why these coats are famous. Sizes 12 to 20.

Tailored by LOUIS SHIPMAN & BAKER, 500 7th Ave., New York City



An Exclusive Fabric by the

MADISON WOOLEN COMPANY

One of those rare fabrics that combines luxury with service to a remarkable degree. Loomed of the finest kid Mohair that insures a rich texture and makes it ideal for football weather as well as right through the Winter.



THE DEVONSHIRE . . .
Custom-like distinction in a rich brown Suede with russet-toned genuine Alligator for contrast.



THE COUNTESS . . . Boot-like step-in, in rich scroll-stitched Suede—black, brown or green.

THE TREVOR . . . Genuine Alligator in a warm russet hue, and designed to lines of classic beauty.





THE PRINCESS . . . Sleek Suede in black or brown with trim rows of gleaming new Cello-braid.



MATRIX — for custom-smartness



The moulded sole

CREATED BY REED

Those distinctive details of color, line, trim, that so effectively tie your shoe to your costume, are yours in Matrix Originals. Their style, their fit, are custom-like. And once you've known the glorious comfort of "your footprint in leather" you'll realize that here are shoes that give you everything. This exclusive patented sole is moulded to your natural foot-shape so that your foot rests easily within your shoe from the very first. Matrix Shoes at $9.00 and up. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio, 47 W. 34th St., N. Y.

© E. P. Reed & Co., 1936


Martha Weathered
CHICAGO

jaythorpe

PRESENTS

BAROLA CREPE

OF "ACELE"



THE LUXURY YARN OF FASHION

DUPONT RAYON

ACELE



Jaeckel has been compelled to open a special floor in the New York Shop, devoted exclusively to cloth coats. The Los Angeles Shop announces a showing of Jaeckel furs and Korshak dresses from September 14th to September 19th.

Jaeckel

546 Fifth Ave. at 45th St., New York
8660 Sunset Boulevard, Los Angeles



EXTREME LEFT . . . White Lace on Black Velvet with flaring Princess-effect skirt. Hipline sleekness is permanent—because of the Talon-fastened placket closure. Junior Miss Sizes, 11 to 17.

CENTER . . . "Barber Pole" bands of gay wool in various colors make this Crepe frock distinctive. Its tailored beauty is completed by the Talon-fastened placket. Junior Miss Sizes, 11 to 17.

RIGHT, ABOVE . . . Tailored suit of imported Shetland Woolen. Note the high-buttoned jacket—the quartette of slit pockets—the trimly designed skirt, completed with a Talon-fastened placket! Junior and Misses' Sizes, 12 to 20.

BELOW . . . Bands of Velvet go 'round the net skirt and bodice of a vivacious Evening Gown, completed with a bright corsage for color and an invisible Talon-fastened placket. Misses' Sizes, 12 to 20.

are smoothly closed with the Talon-fastened Placket!

Reg. U.S. Pat. Off.



You can't *see* it—but it's there—the invisible Talon-fastened placket that tailors exclusive Junior Miss and Misses fashions to a new smoothness of line, whisks away the least trace of gaps and wrinkles from the closure! Continuous, flexible, it closes frocks to the trimness of a sewed seam and keeps them that way! Neither action nor wear take away the smooth, neat look of this modern dress closure. That's why it's in demand everywhere—smart women are requesting that the frocks they choose be Talon-fastened at the placket! Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, N. Y. Hookless Fastener Company, Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.



The Talon slide fastener enhances trim, slim lines—makes *both* sides of your frock smooth and sleek. You can't detect the slide closure.

AT LEADING STORES EVERYWHERE


that ayres look—
L. S. AYRES & CO.
INDIANAPOLIS

significant suedes

four fashions with a future . . conspicuously distinguished . . exquisite in finesse . . executed of the most supple of French antelope suede . . unmistakably **bienen-davis** creations, signed with the little gold bd that is an infallible guide to handbag chic . . available at important stores throughout the country.



Revillon Freres

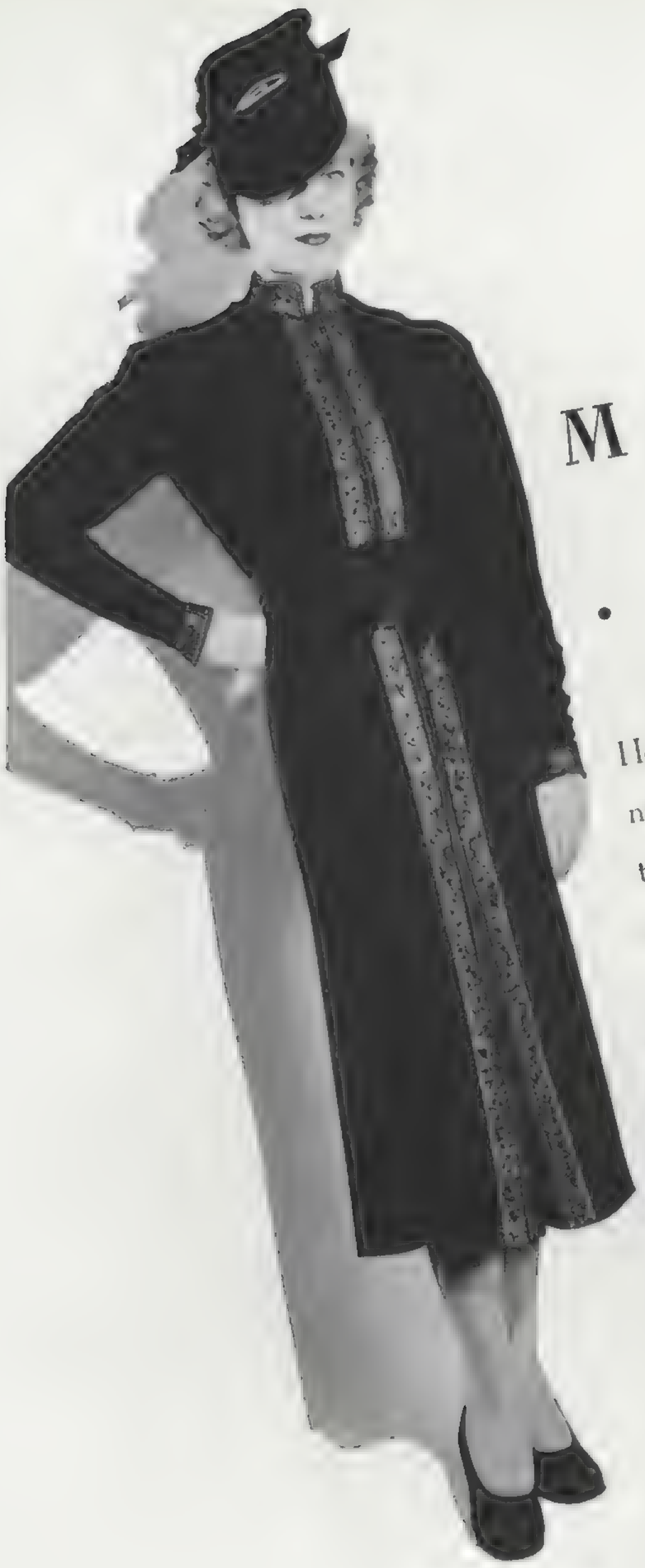
FIFTH AVENUE AT FIFTY-FOURTH



Lilly Dache Hats

Photo: Wynn Richards

Wild mink fashioned with traditional Revillon artistry • into coats which we guarantee wholly natural • at all prices



MATINEE MODES . . . . . *in Celanese**

Here's your glamour guide for the social afternoons of Autumn . . . Matinee Modes in the season's newest Susquehanna fabrics of Celanese. Each dress is superbly styled with close attention to Paris trends . . . each one is a distinguished choice for any party date on your calendar. You may select them in all the new Fall colors. And . . . blessed surprise . . . all are priced under $20.



Above: Borrowed from the Chinese . . . the choker collar and embroidery trimming down the front and on the cuffs emphasize the dramatic silhouette. Crepe Hi-Glee of Celanese. Sizes 14 to 42.

In the group at the right:

Left: Jet buttons and bugle beads provide lacquer-like highlights on a gown of Hi-Glee Crepe of Celanese. The many-paneled skirt swings in a gentle flare. Sizes 14 to 42.

Right: "Sheer Fern" . . . a lovely jacquard Matelassé of Celanese in a gown cartridge pleated at the throat and sleeves. Rhinestone clip, and buckle eyelets on the belt add festivity. Sizes 14 to 40.

MATINEE MODES

Sponsored by Price-Schlesinger, Inc., 1400 Broadway, New York

*Reg. U. S. Pat. Off.

PREPARE TO CHEER THIS SPORTSWEAR INNOVATION!

Forstner SPORT BELT *for Women*



We introduced the new Forstner Sport Belt for men a few months ago. Women loved its looks—its sturdy leather front—its light, cool comfort—and the way its metal and cord lacings s-t-r-e-t-c-h with every move. So here's a woman's version—slimmer and in costume colors. You'll find that it won't sag or wrinkle, slide down, ride up or wear out—that it will keep you trig as a soldier and mate smartly with all your out-door clothes. White and gold finish metal with the new Dubonnet, Bottle Green, Brown, Marine Blue, and Black rayon cords.

Forstner CHAIN CORPORATION
IRVINGTON, NEW JERSEY, U.S.A.



$1.00
at better department stores and accessory shops . . . or write directly to us.
Gold Plated $1.50





School and College: The new woolens from the fine old mills of Hockanum have a charm and a distinction all their own. Weave and texture, color and design . . . all combine to give them the individuality you want. Coats, suits and dresses made of these famous fabrics are now being featured by good shops all over the country.

HOCKANUM Woolens

Hockanum Mills, Rockville, Conn. Founded 1809: Division of M. T. Stevens & Sons Company, North Andover, Mass. J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York.

Busy Women Go Places Comfortably in

ENNA JETTICK SPORTS AND SPECTATORS

This fall busy women are making a fashionable daytime habit of colorful, sportslike clothes. Outfits that combine comfort and smartness—outfits that demand Enna Jettick Shoes more than ever. These daytime shoes blend with all casual costumes—in woodsy green, bright British tan, gray, rich brown, and black. They promise every busy woman the greatest possible ease, for hand-flexing by master craftsmen eliminates even first-day stiffness.





Teddy — A good all-day shoe, smartly high-cut. In British tan or black calf.



Audrey — Straps rise high. Brown suede with British tan calf. Also all black.



Beulah — Wear it with your fall tweeds. In black or brown suede with calf.

$5 AND $6

slightly higher in Canada

SIZES 1 to 10
Widths AAAA to C



Carol — Green, brown, black suede. Also brown or black kid or gabardine.



Margie — Tramp to the country in this oxford. Brown or black suede with calf trim.



Babs — Gray, green, blue, brown or black suede. Also British tan calf.

Enna Jetticks

Hand-Flexed by Master Craftsmen

AMERICA'S SMARTEST WALKING SHOES

AUBURN NEW YORK

Doevel* Gloves

FOR A SMART SEND-OFF

Doevel*"Ship Ahoy", with fashionable nautical motif in the tiny life-saver, gives a smart send-off to Fall daytime costumes. The velvety-soft texture of this new Van Raalte fabric has the look of doeskin, and warms autumn colors to a deep, rich glow.

"because you love nice things"





*Reg. app. for and made in America.

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES



Autumn Snapshots...

Here's the advance fashion picture for fall . . . three dashingly sophisticated, truly individual creations that flatter the figure. Besides the dainty needlework, the perfection of detail, the Duplex Tricolido Fabrics of DuPont Rayon, here's exciting news: They're budget-wise! By all means, put these Elsie Frocks on your "MUST" list for autumn!

SIZES 12 to 20 $17.50

DUPLEX TRICOLIDO IS WOVEN OF DUPONT RAYON

Elsie Frocks ©
NEW YORK / PARIS

Exclusive with these stores in their cities: Oppenheim Collins & Co., New York, Brooklyn, Philadelphia and Buffalo. **Higbee Co.,** Cleveland

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Albany . . . . Lou Ann Shop
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Wellesley . The Triangle Shop
Wilkes-Barre Wilkes-Barre D. G.
Wilmington . Feldman's Fashion
Worcester . Gross Strauss Co.
Youngstown . Chas. Livingston

For name of store in other cities, write: L. C. ROSENBLATT CORP., 1400 B'way, New York. All Elsie Frocks are made with NEVAGAPE Plackets



The shoe-tailor says:

STUDY THESE CLASSICS

STETSON shoe-tailors feel that they've reached the Fine Arts in the making of this footwear! The shoes are purposely under-designed . . . masterpieces of classic cut and restrained embellishment. They're man-tailored shoes, with all the background of Stetson's careful, meticulous, quality bootmaking. It's amazing how long these shoes hold their shape and resist any look of age. And as for their usefulness . . . Stetson Classics live your life with you all day, giving smartness and comfort while keeping you well-shod. Go in and be fitted to a Stetson shoe. You really *will* be fitted by a Stetson dealer and your foot will know it. The names listed below are typical of Stetson dealers. The Stetson Shoe Co., Inc., South Weymouth, Mass.

© 1936 The Stetson Shoe Co., Inc.

This series all styled alike, with classic tip and foxing, in such combinations as suede with calf or alligator for the dressier costume, or all calf for tailored wear. Black or brown. Built-up heels in walking heights.

Stetson MAN-TAILORED Shoes

ALBANY, E. A. Beaumont Co.
ALTOONA, A. Simon & Co.
BALTIMORE, O'Neill & Co.
BINGHAMTON, Parlor City Shoe Store
BOSTON, Jordan-Marsh Co.
BOSTON, Stetson Shoe Shop
BROOKLYN, David Heller
BROOKLYN, Harry Sachs
BROOKLYN, H. Triebitz
BUFFALO, The Stetson Shoe Shop
CANAL ZONE
Commissary Panama R. R. Co.
CANTON, OHIO, Horton's, Inc.
CHICAGO, The Stetson Shops
144 South Dearborn St.
CINCINNATI, Stetson Shoe Shop
CLEVELAND, Cleveland Stetson Shop Co.
COLUMBUS, Holbrook Bootery Co.
DAYTON, Harry L. Buck Shoe Co.
DECATUR, ILL., Raupp & Son
DENVER, Daniels & Fisher Stores Co.
DERBY, CONN., Hubbell Bros.
DES MOINES, Wiltsey's Shoe Shop
DETROIT, Berke's Boot Shop
ELMIRA, N. Y., Gosper-Kelly, Inc.
FLUSHING, L. I., Harry Sachs
GREENWICH, Favorite Shoe Store
HARTFORD, W. G. Simmons Corp.
HUNTINGTON, W. VA.
Ayres & Harwood
KANSAS CITY
Arnold Glove Grip Shoe Shop
LANCASTER, PA., Shaub's Shoe Shop
LINCOLN, NEB., Miller & Paine, Inc.
LOS ANGELES, J. W. Robinson Co.
MADISON, Huegel-Hyland Co.
MILWAUKEE, Stetson Shoe Shop
MINNEAPOLIS
Standard Clothing House
MOLINE, Schwenker & Mougin, Inc.
NEWARK, Stetson Shoe Shop
NEW YORK, Stetson Shoe Shops, Inc.
153 Broadway—15 W. 42nd St.
NEW YORK, Greenleaf Shoe Co.
NEW YORK, N. Ostrow
NEW YORK, Swarts Shoe Shop
NEW YORK, Traymar Shoes, Inc.
NEW YORK, Vanity Boot Shop
OMAHA, NEB., Nebraska Clothing Co.
PHILADELPHIA, Norcross & Abbott
PITTSBURGH, Stetson Shoe Shop
PORTLAND, ORE., Ungar, Inc.
PUEBLO, Crews-Beggs D. G. Co.
READING, Kathryn M. Anderson
ROCHESTER, MINN.
Baker & Steinbauer Shoe Co.
RUTLAND, VT., Wilson Clothing Co.
SACRAMENTO, Bon Marche
SAGINAW, Kuiper Bootery
SALT LAKE CITY
The McKendrick Shoe Co.
SAN FRANCISCO, Frank Werner Co.
SEATTLE, The Stetson Shoe Shop
SPRINGFIELD, ILL., Reisch Shoe Shop
SPRINGFIELD, MASS.
Stetson Shoe Shop
STAMFORD, Perry's Shoe Shop
WASHINGTON, D. C.
Stetson Shoe Shop
WILKES-BARRE, PA.
Walter's Shoe Store
YONKERS, J. Cantor



Women who care insist on Silk. Whether they choose gowns of satin, taffeta, velvet or crepe — by demanding Silk when selecting their clothes they enjoy the satisfaction of style and beauty combined with economy of wear. For quality — it's Silk. Look for the International Silk Guild label SILK 'N on garments made of pure Silk.



Lynx Trimmed $79.50 Untrimmed $29.75 Raccoon Trimmed $65.00 Beaver Trimmed $65.00

FASHIONS FOR
THE BIG MOMENT

IN **CamlRuff** De Luxe

LOOMED BY **COWAN MILL**

Rousing cheers as the point is scored...and more rousing cheers for coats that fit the picture so superbly. If you've ever shivered in a grandstand, you'll thank us for discovering CamlRuff, for this new and exciting fabric made from fine, rare yarns combined with Camel's hair won't allow you to be cold. Its long brushed surface is the Fashion news of the season, and it combines gorgeously with fur. We've given you a choice of semi-dressy casuals with lynx or raccoon, a youthful double-breasted model and a beaver trimmed Alix flare. All as chic for city life as they are for stadium settings.

EVERY COAT IS FULLY LINED WITH CELANESE* SATIN DE LUNDA

You'll find them in the leading store in your city or write for information to

THE HOUSE OF SWANSDOWN

(Morris W. Haft & Bros., Inc.)

500 Seventh Avenue, New York

*Reg. U. S. Pat. Off.

PAUL OUTERBRIDGE, JR.

*KAYSERETTE
SLEEPERS

KNIT OF SOFTEST COTTON

REGULAR SIZE • TWO DOLLARS

*Trade Mark Reg.

A chilly young silly, Sue Wright,
Said, "I'd rather be cold than a fright."
Now her mother supplies her
With Sleepers by Kayser*
And she can't bear to turn off the light!
"Be wiser...buy Kayser"

KAYSER



DESIGN FOR FEMININE

Loveliness

IN

Crystelle

U.S. PAT. NO. 1,989,535

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ODUM BOWERS & WHITE — Birmingham, Ala.
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MME. LICHTENSTEIN — New York, N. Y.
"EPSTEIN" — Rochester, N. Y.
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WEARS, Inc. — Hazelton, Pa.
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And other fine stores throughout the country.

THE preferred fabric medium of fashion designers—because of its inimitable draping quality, uniquely flattering texture and lovely colors...Enduring beauty throughout the life of the garment, for CRYSTELLE is remarkably sturdy, supple and crush-resistant...Packs without crushing when you travel and is always ready for the smartest occasion . . . See your favorite store's collection of CRYSTELLE apparel for street, afternoon and evening...and look for the label and hang tag on the garment when you buy; they identify the genuine CRYSTELLE.

Crystelle —AN EXCLUSIVE FABRIC CREATION OF
The Shelton Looms ONE PARK AVENUE, NEW YORK

Gilt-edged Formality

marks the Koret Fall Handbag Originals



It's a frankly luxurious Fall, formal as a Coronation! Just any plausible little bag won't do. Costumes in 1936's arrogant mood call for Koret Handbag Originals, and all their authentic richness and elegance! Look for the new shirred-at-the-bottom fullness. Hang on to the unusual bracelet or double-slim handles. And don't be afraid to be "splendid" in your handbag choice.

THE MARK OF A KORET HANDBAG ORIGINAL

THREE STEPS TO SMARTNESS



STEP-BY-STEP this tie of Midnight Black antelope suede, or Ink Blue kidskin goes correctly through Autumn . . . and on into Winter . . . quite certain of its smartness!

STEP SMARTLY ALONG to mid-day engagements in high-cut shoes of antelope suede. In Soot Black with silver buttons or gold buttons on Autumn Brown.

START OUT in town shoes of Brown suede and baby alligator . . . trig buttons . . . a heel designed for walking . . . and just as smart in Black or Araby Green.

Jacqueline SHOES
DESIGNED BY WOHL

6. to 7.50
EVERYWHERE

WOHL SHOE COMPANY - SAINT LOUIS



Love at FIRST SIGHT

He couldn't resist her. She couldn't resist it. And you'll find it hard, too, to resist the new "Pyralin." For the color and grace and smart aliveness of modern clothes and rooms and women echo in the beauty of these dressing table fittings. It's swank to give . . . to own . . . a set of "Pyralin," styled by important designers, built honestly, for active wear. And if she's off to school, or soon to be wed . . . or if you, perhaps, should crave a gay surprise yourself, may we commend . . .

That GLAMOUR *gift* **"PYRALIN"** *by* DUPONT



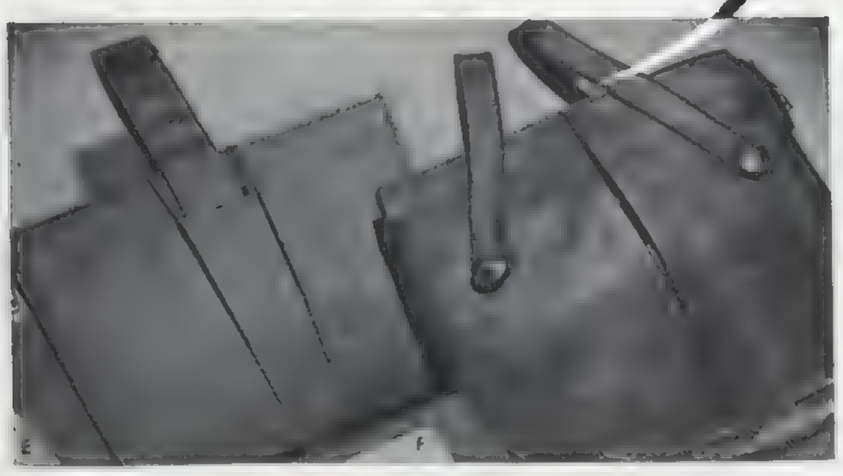
"PALETTE" . . . *one of the new "Pyralin" gift sets. In four beautiful colors . . . coral, turquoise, gold, lilac . . . at the better department stores, jewelers, drug stores, and gift shops. Du Pont, 350 Fifth Avenue, New York.*













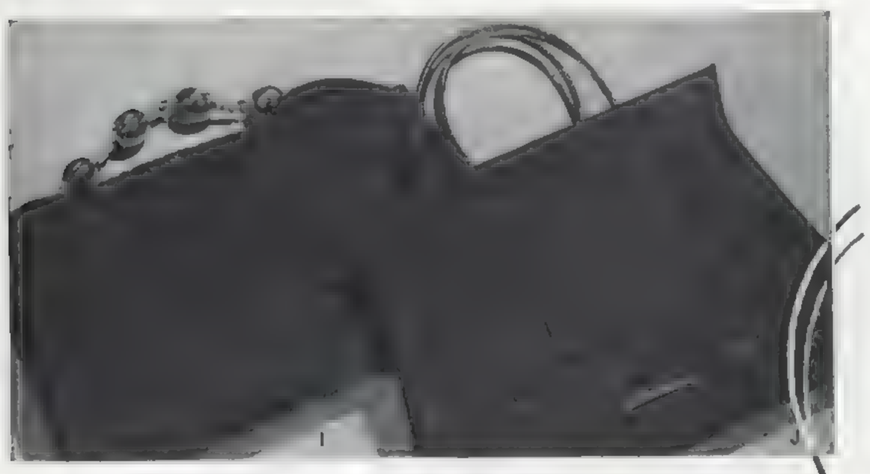
Gems from Paris Bag Collections . . .

★ *each with KOVER-ZIP, the invisible slide fastener!*

★ We made the rounds of Paris' most famous bag couturiers . . . saw the many intriguing new creations. And, out of every exciting collection we had each couturier select his own favorite . . . the *first* bag of his collection. We present them here . . . bags that combine all the captivating details the French are famous for . . . with a new note of practicality . . . *Kover-Zip* compartment in each bag.

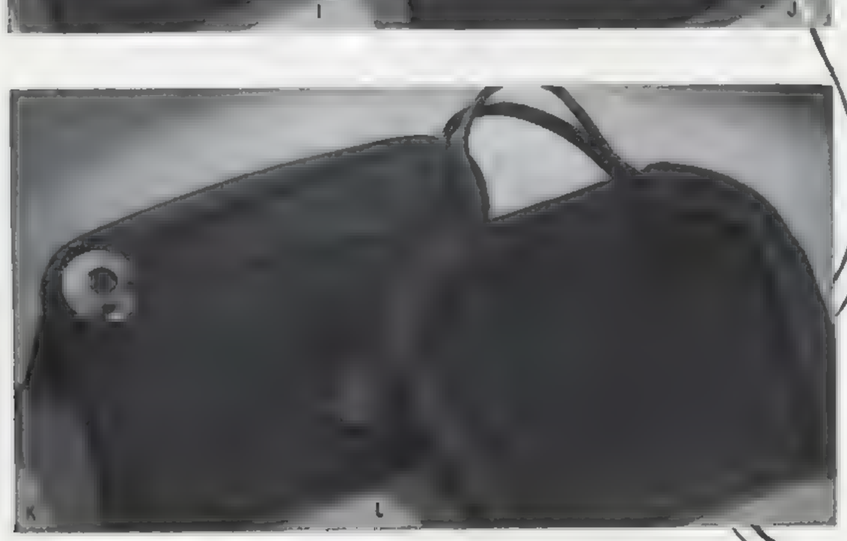




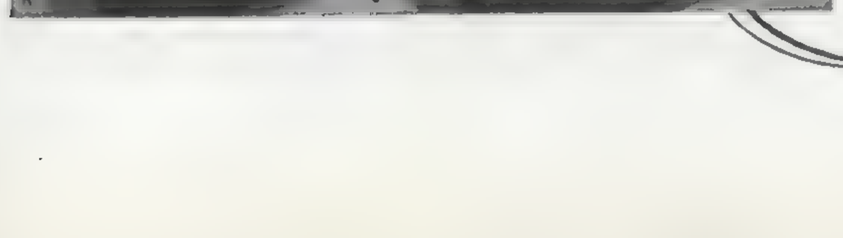


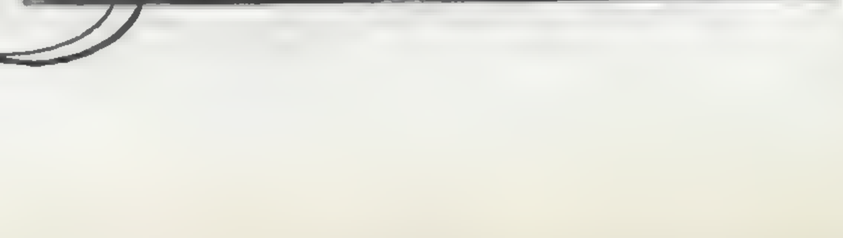


A.	De Ravenel's metal-handle bag	$42.50
B.	Surmani uses shiny calf on suede	55.00
C.	Roney's swing handles have a triangular base	75.00
D.	Godin's handle bag with new greater gusset	42.50
E.	Prana puts a broad strap handle on this bag	75.00
F.	Francis Winter's rounded bottom bag has two handles	57.50
G.	Prana uses stitching and a bit of metal on his handle bag	39.75
H.	Suviane's faille bag has a tassel	50.00
I.	Suviane captures surface interest with blistered crepe	55.00
J.	Francis Winter's multiple bracelet handle is securely anchored	75.00
K.	Roney accents soft calf with gleaming metal	50.00
L.	De Ravenel favors the twisted handle bag	40.00
M.	Suviane suggests the top-of-a-heart in a graceful suede bag	40.00
N.	Suviane gathers and cords fabric for the softer bag	65.00
O.	Prana's four-square bag with chain bracelet	35.00
P.	Thérèse Hemsy likes the "rocker" bottom bag	80.00
Q.	Volokhoff gives a new angle to the popular envelope bag	55.00
R.	Prana adds to the favor of suede with his quilt-stitched bag	39.75
S.	Volokhoff's ring bag of luminous suede	45.00
T.	Surmani folds the flap and bars it	35.00
U.	Surmani plays dull against shiny	45.50
V.	Prana's natural goat leather bag has an end-to-end handle	57.50
W.	Ika's handle bag stresses simplicity	35.00
X.	Dufau's slim-to-broad bracelet handle bag	35.00









STROOCK *Paris La Mode* HAS THE WARMTH AND LUXURY OF FUR



Photo taken in "Garden of the Nations," Rockefeller Center

THE NEW *Shaggy* CAMEL HAIR

Hairy-surfaced fabrics are very important for Fall. So trust Stroock to give them to you with the rare beauty and unusual luxury that you see in PARIS LA MODE. Like all Stroock Camel Hair this new lush coating is woven from the rarest underdown of the camel. And in spite of its shaggy surface it maintains the insulative quality that keeps you as warm as fur does in Winter, yet feels surprisingly light on warmer days. Come in and choose from a gorgeous array of rich colors. Every coat carries a registered label to guard you against imitators. Be sure that you get the genuine.

At your favorite store, or write to GROSSMAN & SPIEGEL, *Inc., Sole Makers, 512 7th Ave., N. Y.*



The smart Talon-fastened trio above composes a perfect corset wardrobe

smooth

Whisk away those wrinkles and bulges that cancel all the good your corset should do. Step into a garment that gives you all-over smoothness instantly and lastingly. Choose a Talon-fastened model and *see!*

No pulling, no tugging, no wrestling for perfect fit! You slip into your garment, give a gentle pull on the little fastener tab. Like magic it speeds along, seems to disappear from view as it slides into place, locks automatically for security. Your figure gains a *sculptured* smoothness, unmarred by the slightest imperfection of fit.

Hookless Fastener Company, Meadville, Pennsylvania; New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland. Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, N. Y.



TALON Reg. U. S. Pat. Off.

Talon, the specially designed corset fastener, is the only slide fastener with the essential automatic lock. The Talon fastener launders perfectly, operates dependably always.



Walk with Vitality









AND AVOID THE ARCH ENEMY OF CHARM

"But what have *shoes* to do with my face?" More perhaps than you have thought. For unhappy feet, make unhappy faces and listless figures, stealing away that spark of fresh vitality which shows you at your best. That's why Vitality shoes specialize in giving you perfect fit....to keep you foot-happy and face-happy, alert, poised, buoyant. Why not solve the problem of correct fit by stepping out smartly in Vitality shoes.

FOR CHILDREN, TOO, *Vitality offers the perfect answer in correct fit and smart young styling. Of special interest to far-sighted parents are Vitapoise Feature Shoes, embodying a special type of fitting designed to keep young feet healthy and normal during the formative period.*

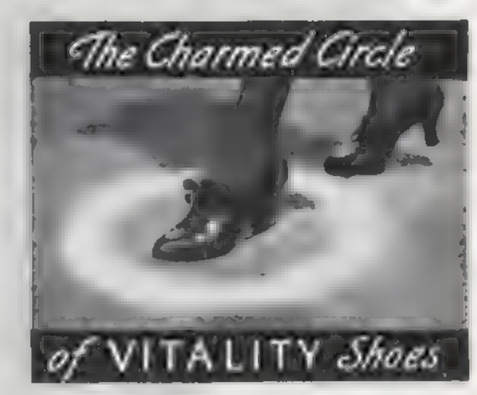
VITALITY SHOE COMPANY • ST. LOUIS
Division of International Shoe Co.

VITALITY *shoes*

SIZES 2 TO 11 • WIDTHS AAAAA TO EEE

$6.75 A FEW STYLES $6.00
SOMEWHAT HIGHER IN CANADA





You step into a Charmed Circle of Smartness, Fit, Economy and Vitality when you wear Vitality Shoes.

Yes!... they are beautiful



....and they wear well too!

MOJUD
Clari-phane
SILK STOCKINGS

★ They're Mojud Clari-phane Silk Stockings . . . clear, lovely . . . flattering. In colors that add drama to your costume . . . the Screenlite Shades created by Orry-Kelly, famous Hollywood designer of fashions worn by Warner Bros. stars. Belying the exquisite frailty of their looks . . . are the sterling wearing qualities that make Mojud Clari-phanes the hosiery choice of smart women everywhere. There is a Mojud Clari-phane Silk Stocking for every occasion . . . In better stores from coast to coast.

THE STOCKINGS THE SCREEN STARS WEAR

©MOCK, JUDSON, VOEHRINGER CO. OF NEW YORK, INC.



Hats by Marion Vallé

Carolyn REG. says: for dresses of importance....it's ONONDAGA PURE SILK



★ When Carolyn wants dresses that breathe of quality and distinction . . . that, for all the subtlety of their fine detailing, are obviously thoroughbred . . . then she chooses her materials from among the many fine new pure silks created by Onondaga. For only the best silks can do justice to the ingenuity of Carolyn's first ranking favorites . . . the dresses you'll want to possess this fall. Sizes 14 to 20. . $29.75

Carolyn Modes are sold exclusively in New York by ARNOLD CONSTABLE in Philadelphia by THE BLUM STORE

Allentown, Pa. . . . . H. Leh
Atlanta, Ga. . . . . Rich's
Austin, Texas . E. M. Scarbrough & Sons
Baltimore, Md. . . . Schleisner Co.
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Boise, Idaho . . . . The Mode, Ltd.
Boston, Mass. . . . The Shepard Co.
Bozeman, Mont. . . . . Baertsch's
Charleston, W.Va. . . The Diamond
Charlotte, N. C. . . . . Purcell's
Clarksdale, Miss. . . . Powers & Co.
Colorado Springs, Colo. . Kaufman's
Columbia, S. C. . . . . Kohn's
Columbus, Ohio . . The Fashion Co.
Dallas, Texas . . . A. Harris & Co.
Danville, Ill. . . . . Meis Bros., Inc.
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Fort Worth, Texas . . . . Monnig's
Great Falls, Mont. . Paris Dry Goods
Greenville, S. C. . . Meyers Arnold
Gulfport, Miss. . Geo. E. Northrop Co.
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Hartford, Conn. . . . . A. Siegel
Hazleton, Pa. . . . . Hyman's
Helena, Mont. . New York Dry Goods
Hilo, Hawaii . . . . E. N. Holmes
Houston, Texas . Foley Bros. D. G. Co.
Jackson, Miss. . R. E. Kennington Co.
Johnson City, Tenn. . . . King's, Inc.
Knoxville, Tenn. . S. H. George & Sons
Lafayette, Ind. . . Loeb & Hene Co.
Lansing, Mich. . . . J. W. Knapp Co.
Lexington, Ky. . . . . B. B. Smith
Lima, Ohio . . . . R. T. Gregg Co.
Little Rock, Ark. . . . . Pfeifer Bros.
Marietta, Ohio . . . . . Otto Bros.
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Mt. Vernon, Ohio, The J. S. Ringwalt Co.
New Kensington, Pa. . . Silverman's
Oklahoma City, Okla. John A. Brown Co.
Providence, R. I. . . The Shepard Co.
Rochester, N. Y. . . . . McCurdy's
Sacramento, Calif. . . . Hale Bros.
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San Francisco, Calif. . . . Hale Bros.
Savannah, Ga. . . . Leopold Adler
Seattle, Wash. . . Best's Apparel, Inc.
Spartanburg, S. C. . Aug. W. Smith Co.
Springfield, Ill. . . . . Roland's
Springfield, Mass. . Forbes & Wallace
Thomasville, Ga. . L. Steyerman & Sons
Topeka, Kansas . The Crosby Bros. Co.
Tulsa, Okla. . . . Brown-Dunkin Co.
Uniontown, Pa. . Wright-Metzler Co.
Utica, N. Y. . . . . D. Price & Co.
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Waterbury, Conn. . . . . Worth's
Wichita, Kan. The Rorabaugh D. G. Co.
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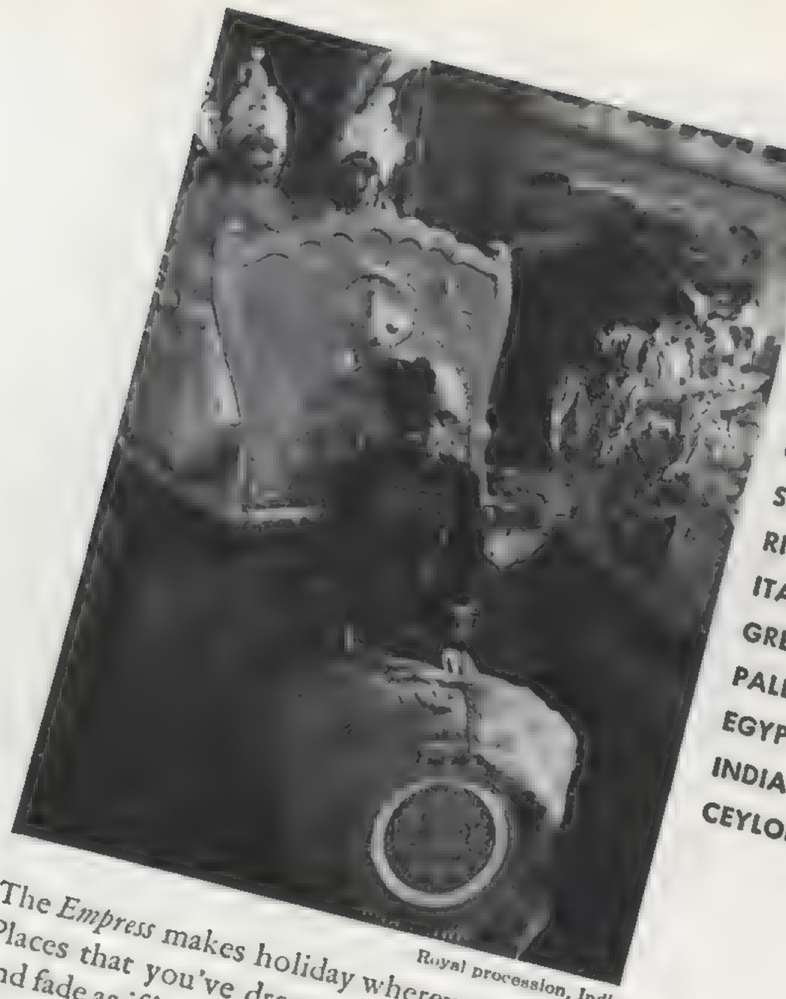
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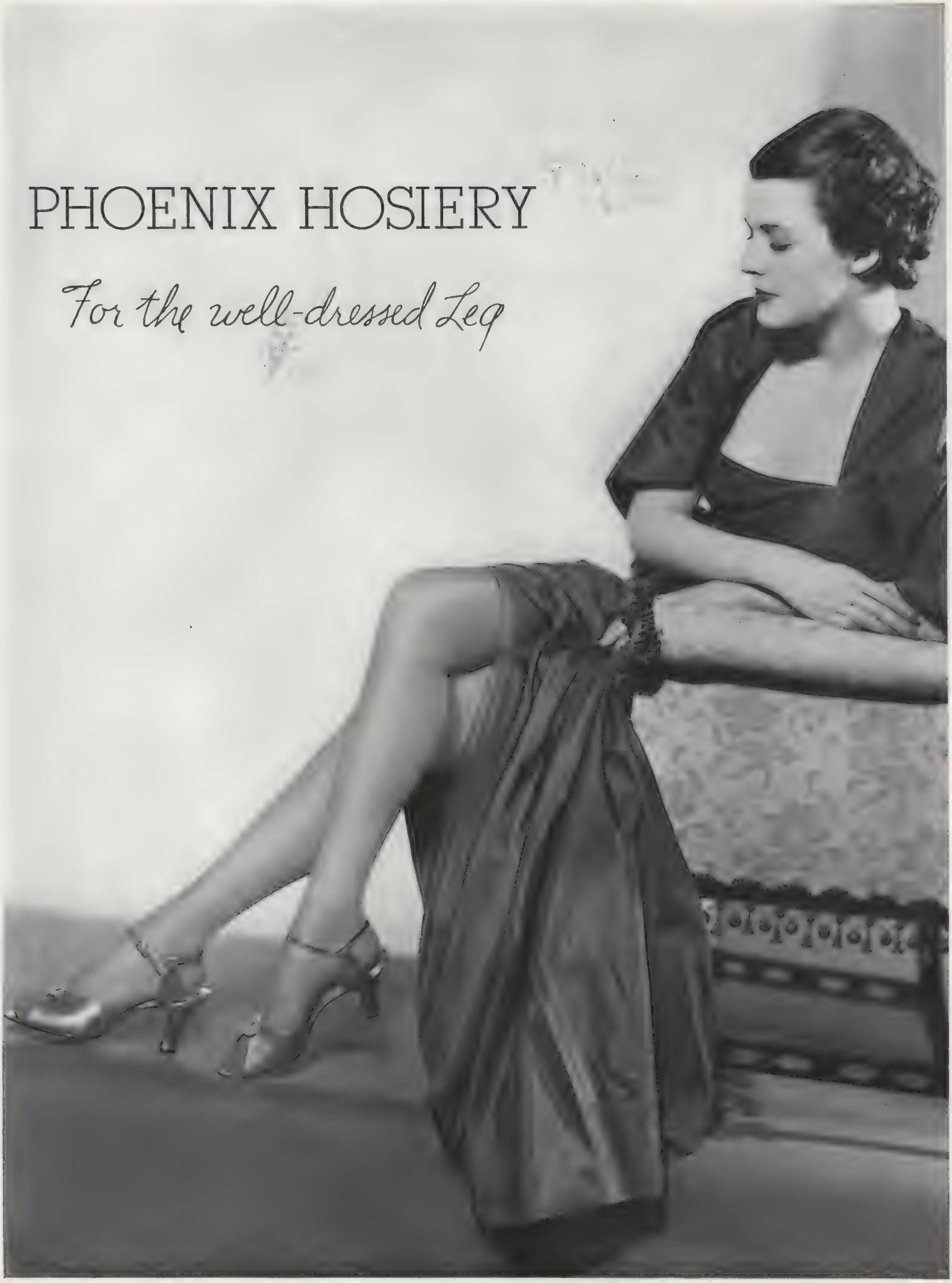
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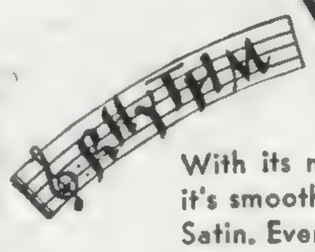
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Village Home

A four-story house in the Greenwich Village section of New York City has recently been taken over by a school of home-making for girls. In this new setting, the school plans to create an ideal laboratory for the development of the science and art of making a charming home. The little house—one of the few left in the neighborhood—is complete in all details, from a large modern kitchen to a small rose garden in the rear.

Post-Graduate

Because so many parents hesitate to send young sons directly from prep school to college, one boys' school, in Richmond, Virginia, is offering a post graduate course this year. The course of study will be a continuation of prep school work—higher mathematics, modern languages, advanced history and Latin. Although this work may not count for college credit, it may enable boys to register for more advanced classes in college.

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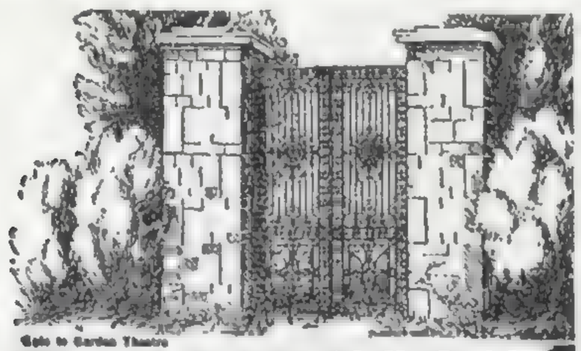
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Vogue Covers

Classic Revival



• It seems—according to the New Friends of Music—that even to-day much of the world's greatest concert music is just collecting dust on the library shelf. The presentation of concerts, they say, has progressed too gradually from the days when people were lured to them by promises of spectacular display pieces, or the exploitation of an artist's personality, or because the "very best people" would be there. As a result, audiences, for years, have been getting too many spectacular display pieces, lurid tales of the foibles and escapades of the musical genius of the moment. The same standard works have been presented again and again—and while there is definitely a place for the popular concert favourites, the system has left at least a portion of the American people deplorably ignorant of much of the truly great music.

This new musical organization, founded by I. A. Hirschmann, has as its sole purpose the unearthing of some of these masterly and beautiful works and the presentation of them before the public. This group will sponsor a series of sixteen subscription concerts given on Sunday afternoons at Town Hall. The season will open November 8 and will continue through March. This year, the series will be devoted to the chamber-music and *lieder* of Beethoven and Brahms, including unusual combinations of instrumental arrangements and complete song cycles.

The series is planned with a fresh approach from the standardized form of concert-giving. Artists have been chosen for their high standards of musicianship and not necessarily on the basis of their reputation. First emphasis is to be placed upon the works performed. The group has thrown popular attitude to the wind and hopes to create audiences with an interest in the music for itself.

Further information on these concerts, including the full list of the artists, the order of the programs to be presented, and subscription rates, may be obtained by applying to Mr. Richard Moses, the manager of the New Friends of Music, Inc., 15 West Forty-Fourth Street, New York.

Continued Story



• The Biltmore Moonlit Terrace probably isn't news to you—it has been going right along with consistent success for a long time. But it's not only as good as ever; it's one of the places that hasn't a speck of between-season inertia. It even has some brand-new features to make it extra entertaining in September.

There is, of course, Russ Morgan and his N.B.C. orchestra, for those who go to dance (and for those who go to listen). There are Linda Lee and Lewis Julian, who sing along with the orchestra. There are Ray Campbell's Royalists, three of them feminine and all of them good, who sing as well in the Moonlit Terrace as they do over the radio. And there are Julane and Leon Varkas, in a number billed as Dance Artistry, which is understatement. They do tangoes and rhumbas as enchantingly as any dancers we've seen in a long, long time. Rumour has it, also, that by the time this is off the press another team—Armand and Diana—will be dancing under the Biltmore's silver trees. Diana, incidentally, is a cousin of Joan Crawford and, with her partner, has been performing in Shanghai.

To be quite honest, for all the merit of the show, our own attention at the Biltmore is always considerably taken up by the superlative food. But that is a personal weakness.

One-Man Show

• One of our favourite spots in New York, along about midnight, is the Elysee bar, where Johnny Payne holds forth every night in as entertaining a one-man show as you'll find any place. We like the little intimate room; and the way Johnny plays the piano till it rocks dangerously; and his pantomime of the dowager putting up her hair; and the skit about Mrs. Nouveau Riche who has just returned from Europe; and the one about the Busman's Daughter. Johnny Payne is on tap between eleven and two, so you'd better go then.

the town

Noblesse Oblige



• We heard a story the other day that pleased us very much; about a young matron who automatically, whatever her state of mind or the condition of her bank-balance, makes over every fifth cheque in her chequebook to charity. Whether you have this sensible and excellent habit or not, we suggest that the next cheque you write be made out to the Social Service Auxiliary of The Cancer Institute and mailed to Mrs. Samuel Adams Clark, 124 East Fifty-Ninth Street. Mrs. Clark, president of the Auxiliary, assisted by a committee of prominent New Yorkers, has opened a drive to raise seventeen thousand dollars; a sum, conservative enough these days, which is urgently needed if the Auxiliary's work is to go on. (It is allotted no funds by the city, and depends entirely upon voluntary contributions.) Its work must go on, for it is almost as important to the thousands of cancer sufferers as the work of the Cancer Institute itself.

Medical science contends that most cancer cases are curable if they are diagnosed in time and treated in their early stages. But they can't be treated, they can't even be diagnosed, unless they are found; and this is where the Social Service Auxiliary comes in. It finds the cases; it sees that they come to the Cancer Institute's free clinic for diagnosis, or, if they require hospital treatment, that they get it. It cares for cancer patients in their homes, sending them nurses, doctors, surgical supplies, medicines, special foods. And not only the patients, but their families, too—especially where Home Relief is inadequate to meet the situation—are given groceries, clothing, and emergency funds, advice and encouragement. The Auxiliary gives them help instead of neglect, hope instead of despair. And now that it is asking for help itself, it's up to us to rally round.

Record Holders

• The ingenious American public has found a new hobby—collecting phonograph records. There are two camps, which line up as classical record collectors and jazz record collectors.

Proprietors of the smartest phonograph shops hazard a guess that the rather sudden interest in classical records wells from the Lewisohn Stadium concert series. People who collect classical records apparently do so from an innate love of music and not to have more and better records than the next collectors. Most often requested—or demanded—are the records of Melba, Caruso, Patti, Battistini, Nordica, and Tamagno. No true collector would be without either Lilli Lehmann's Album or the volumes of Beethoven's sonatas.

Swing music brought about the comeback of the old jazz records, the proprietors say. According to them, jazz is merely swing music without the modern self-consciousness. The old idols returned to their pedestals are Whiteman, Ed Lang, Bix Beiderbecke, Jean Goldkette, and Ben Pollock. Also clamoured for are the old Benny Goodman records, when Benny was just a boy who charmed the birds off the trees with a clarinet.

First editions of records are very valuable, in case you're thinking of starting a collection—mainly because they're limited and because they *are* first. Jazz records are more immediately to hand than the classical ones, because the latter sometimes have to be ordered from Europe. You can get just about anything, though. One shop has an encyclopædia listing 574 pages of records.

The same shop reports a demand for records of speeches by Coolidge, Theodore Roosevelt, and Woodrow Wilson—a very recent demand. They think it has something to do with politics.

Four in One

• It's almost more than we can do to keep up with Rockefeller Center. Before we've half seen one exhibit, another has opened, and we don't doubt that we could spend all day riding up and down in elevators seeing all the things on view.

Among the current exhibits is the Twenty-Second Annual Show of the American Dahlia Society, in Horticultural Hall. The dahlias are not only bigger and better than in other years, but also more varied. We won't try to tell you about them; we'll just urge you to pay your fifty cents and go to (Continued on page 48)



HIGH HAT

or low, we know all the tricks that make the new hats so exciting.

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From our brilliant collection for Fall . . a high-cut shoe, beautifully moulded over the instep. Aubergine, green, brown, black suede . . 16.75

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VOGUE COVERS THE TOWN

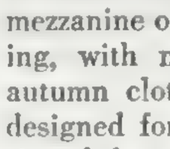
(Continued from page 47) see for yourself.

In the Mezzanine Galleries in the same building, you can see the U. S. Camera Salon, with an exhibition of two hundred photographs by American professional and amateur photographers, including Edward Steichen and Anton Bruehl, whose work we are sure you have admired in these very pages.

From September 20 to 27, it will be International Week. Amid a great display of flowers and flags, there will be three fashion shows daily on the mezzanine of the International Building, with models wearing the new autumn clothes—and not just those designed for you, but also those designed for your husband. These, we are told, will be presented in a series of dramatic episodes, which sounds puzzling, but interesting.

And as a climax, there is the world première of the Camp Transparent Woman. After years of trying not to be too transparent ourselves, it is a little startling to discover that crowds are expected to flock to see her, but we plan to be among the first. She Tells All, in respect to the structure and functioning of female anatomy, with illumination here and there, to make it plainer. She's only a part of the Edison Industries Exhibit, in the New York Museum of Science and Industry.

The "R" months return



• One spot in New York that doesn't get half the appreciation it deserves is the restaurant between the upper and lower levels in the Grand Central Terminal. It couldn't get too much appreciation, for it has a superb cuisine that goes right on serving unsurpassed clam chowders and oyster stews, among other things, straight through the twenty-four hours. It has enormous kitchens, bakeries, and storerooms of its own, and the fish for which it is so famous arrives daily, packed in ice, from Maine and Long Island and wherever the best fish is.

You probably know how good the oyster stews are as well as we do, but this is a reminder, now that you are back in town, that the "R" months are back also. One of those stews and a green salad is our idea of a perfect luncheon. And one of those stews without the salad is a marvellous after-the-theatre dish, or a perfect before-the-theatre snack, if you plan to eat afterwards. But don't think that the accomplishments of this restaurant end with the oyster stews. Practically anything on the long menu is well worth investigating.

Potpourri

• Up at the Rainbow Room, the Table Tennis exhibition games are enormously popular. The players are Ruth Hughes Aarons, women's world champion, and Sandor Glanoz, Number 2 player for men. You can play, too, with Miss Aarons, who gives you ten points at the start. The management offers a quart of champagne to any one who beats her, even with this handicap (but hasn't had to pay it yet). . . . Longchamps' West Fifty-Seventh Street restaurant, very smartly done over in Mexican style, has a Mexican drink you should try—an El Faro (Lighthouse) High-ball. They even give the recipe—one-half lime; one cube of squeezed fresh pineapple; one-half teaspoonful of sugar; one and one-half ounces of gin; one and one-half ounces of rum; seltzer to top of glass. . . . At the Versailles Restaurant, 151 East Fiftieth Street, you can have your fortune told, along with your luncheon, by a palmist who is drawing crowds and who is said to read your hand with really startling accuracy. . . . Every night after the show, the cast of "New Faces" (or a good part of it) dash from their dressing-rooms over to the Normandie Room of the Navarro Hotel, where they sing, dance, mix drinks, sell cigarettes, and act as hosts to the guests. . . . Come late September and cooler days, you'll probably want to go back to bicycling. In that case, you'd better look into Ted Peckham's Saddle and Pedal Club (41 West Fifty-Eighth Street), which has its expeditions right in New York and goes in for such things as Scavenger Hunts, Races, and Sunday morning breakfast rides. . . . Jacques Fray, orchestra leader at the St. Regis Viennese Roof, turns out to be the very Jacques Fray whose famous portrait as a child, by Auguste Renoir, is now arousing interest in the "Exposition of Portraits" in Paris—a gallery showing to raise funds for the Marshal Foch Foundation. . . . You can still eat out-of-doors at Fan and Bill's, at 137 East Forty-Sixth Street, where you are served one of those hearty, masculine meals in a group of backyards made into one spacious garden, real trees with spreading branches and all. . . . For a last fling at summer, you might go to Tony Sarg's "Streets of Paris," at Luna Park in Coney Island. This includes a full cabaret, and dining and dancing under the stars, and fairly reeks of Paris atmosphere.

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THE READER WRITES

WE like criticism, however outspoken, almost as much as we like praise. (We hope Stanley Walker does, too!)

Dear Mr. Walker: I happened to read in the June 1 number of Vogue your contribution, "Texas Range—A Sketch of Violent Texas and Its Two Rival Fairs." I think the Texas people, at least all to whom I have talked do not appreciate it—and I frankly say to you that I do not.

Texas is not the state of my birth. I married in Tennessee and came here fifty-four and a half years ago. My children were all born in Texas, and I am proud of the fact—also proud to state that their paternal great-grandfather fought for Texas Independence, and was one of the heroes of the Alamo. So I feel a rightful resentment over the views you seem to take of our state.

Will you be kind enough to give me your authority for saying General Sherman stated that "if he owned Texas and Hell, he would rent out Texas and live in Hell." I have always heard that saying as attributed to General Phil Sheridan. In 1867, during the Reconstruction Era following the War between the States, General Sheridan was placed in charge of Federal troops for the district including Texas and Louisiana. I have never read of General Sherman's ever being in Texas, though he may have been at some time. It *was* General Sherman who made the March to the Sea, leaving in his wake destruction and desolation, and he certainly *did* make this remark, "Where his army passed, a crow would have to carry his rations on his back."

There is no such organization as "The Daughters of Texas Revolution" which you mention—no doubt you meant "Daughters of Texas *Republic*."

Respectfully yours,

H. W. C.

This letter pleases us inexpressibly. But we'd like J. M. H. to know that we *never* get "immune to glamour!"

Dear Vogue: Several issues ago, you published a letter from a Middle Western lady who had been moved to write and tell you what Vogue meant to her. You suggested then that others should write and tell you what Vogue meant to THEM, and I, asking myself idly what it meant to me, found that always it meant the same thing; a recurrent attack of something which I can only term "Vogue fever."

It is always the same. My husband says "Here's Vogue" and I know in anticipation, and even before I have seen the subtle grace of the cover, that feeling of pleasure and frustration, restlessness, sadness and envy. For "Vogue fever" is not a very beneficent disease. It attacks the solidity of one's foundations, undermines that frail thing, self-respect, and lights errant fires of desire; desire for fabulous bracelets, Paris frocks, and luxurious beauty preparations; and above all a desire for that elusive quality which every woman wants and Vogue photographs so well, a quality of mystery and perfection. This is the whole thing about the disease—the sufferer does not even know what she wants, but she is haunted by phantoms; by visions of herself, not only in the robes of masters or under the shadow of inspired hats, but in strange and lovely places, in magical settings, in perfect situations.

When I have read my copy of Vogue, I exhibit all the symptoms of this dread disease, and with a high temperature and great recklessness I inevitably find my way to the shops where I may buy (a) a new plum coloured lipstick which I am destined never to use more than once and (b) a jar of stuffed oranges, lovely and delicious but costing as much as half a week's food allowance.

Exalted—fired—filled with half-formed plans for improvement, facials, waves, eyeshadow, exercise, house-parties, I have forgotten the ambitions of yesterday; the increase of that bank balance, the writing of that novel, the unselfish consideration of having another baby as a companion to the first.

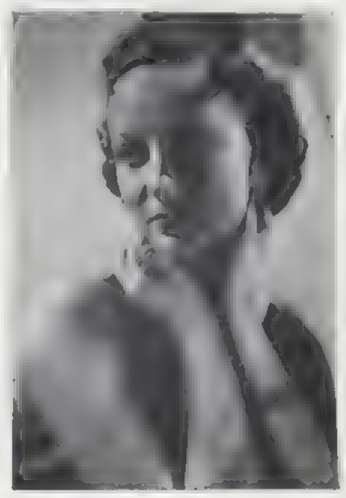
I wonder if the Editor of Vogue, perhaps, by now, immune to the glamour which flows through her office, realises that as each issue is released from the press it goes out into the world carrying a heavy—though enchanting—load of divine discontent. J. M. H.

Another militant letter—this time taking up the cudgels for longer skirts. It's a moot question.

Dear Vogue: Why this intelligent magazine sponsors and does not definitely discourage shorter skirts is beyond me.

They certainly do not lend themselves to the variety of adaptations that longer skirts do. A Gibson girl with a short skirt is incongruous. A taffeta petticoat peeping out of a short skirt is theatrical. A woman with badly proportioned legs looks like the devil. A woman with beautiful legs looks no better than she would ordinarily, and always has the opportunity of crossing her legs, wearing active sports clothes, shorts, and swimming-suits.

I speak for many—(we're practically all under thirty.) Why should not the consumer's voice be heard? Shorter skirts serve no end save change, and we're getting plenty of that in politics. As permanent fixtures, I recommend skirt lengths of nine, ten, and eleven inches. Thank you. A. R.



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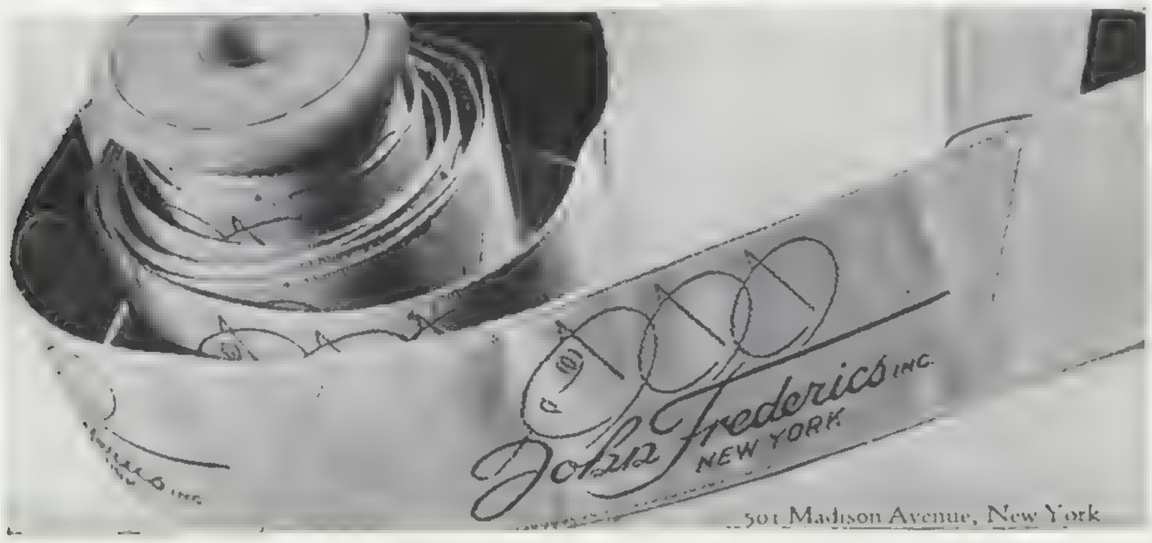
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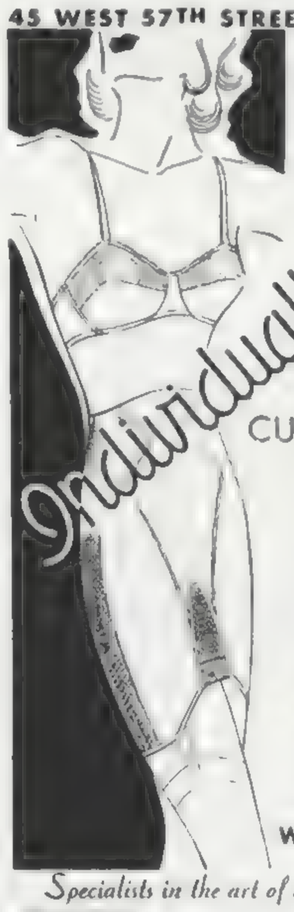
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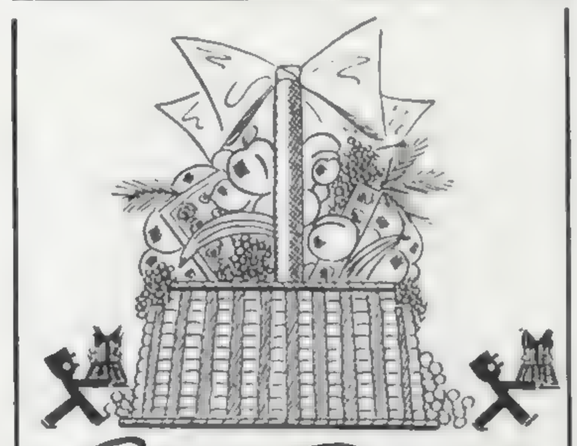
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THE READER WRITES

(Continued from page 49) We find this appreciation of our July 15 issue as touching as it is kind, and we're pretty proud about it, too.

Dear Mrs. Chase: Of course, there's no written law about where Vogue must circulate, but naturally it simply doesn't go to little houses on little mid-western farms (where people never had an income tax), or does it? Now and then, it does get into strange company.

Anyhow, the lovely July 15 number came to me. And starting with the cover, I enjoyed it for various reasons, the illustrations first, of course. What a lovely picture of Katharine Hepburn, and a most interesting picture of the Music Hall girls!

The article about telephones both interested and amused me, but I was surprised, too. (I had no idea that so many people were afflicted with stage fright at telephones.) One of the best features in the July 15 issue, "Manual Labourers in American Art," wasn't credited to any one. Why? Well, anyhow, it's a fine piece of material. I like "London Times" very, very much. Sylvia Thompson has charm on paper. The illustrated article, "New York Off Guard," and the ocean liner pictures, are fine.

Even the fashions are interesting—no more than that, because I shall wear whatever hasn't fallen apart during these years of drought and illness and depression, and that means nothing of this year's style, nor yet last year's. Style—on a burned-out hill-top? Dark blue cotton, khaki—anything cheap! I know it's not nice to think that life contains such phases; one would prefer loveliness always. Of course, there *is* loveliness—even here. Our hill is sometimes an island in space, when fog fills the valley; and last winter, we were marooned on our island by a world which closed us in with walls of snow.

Yet—it's fun to read Vogue. It's good to know part of the world is gay and pretty and safe. Thank you very much for making the institution that is known as Vogue.

Sincerely,

E. R.

It's always gratifying to hear of readers who use Vogue as intelligently, and find it as helpful, as M. T. and her daughters have done.

Dear Vogue: Congratulations must be just the usual thing to Vogue. Nevertheless, I, an obscure middle-western subscriber, can not resist sending *my* message. To say that Vogue has been a help to us—my two daughters and me—is to put it mildly. Consulting Vogue was a major part of every autumn's preparation for college. Armed with style-knowledge and a happy frame of mind, we found that the third part of the triumvirate—our fine shops—gave us possessions that turned out to be nearly always "right." That, however, is a very small part of my meaning when I say we appreciate Vogue. The magnificence of the magazine, the beauty in every line, every picture, every detail—well, it has taught us much more than a world of classrooms.

Sincerely yours, M. T.

The writer of this sprightly epistle must know that we still have a "secret penchant" for the circus ourselves, whatever we may say about it!

Dear Vogue: May I commend, and express my enjoyment of, the new Vogue and Vanity Fair? I do miss some of the flavor of the old Vanity Fair. I think the new magazine is a bit more Vogueish than Vanity-Fairish, if I may use a rather crude but expressive phrase. I find it indispensable, but I also derived a keen pleasure from the pungent pages of Vanity Fair.

I was much interested in the article on the circus by Marya Mannes, although I thought she was a bit unkind. It seems to me the circus always has been under somewhat of a handicap, never quite receiving the true recognition that other forms of entertainment have been accorded. Yet I feel almost every one has a secret penchant for it, perhaps not always confessing so. Certainly, no group of artists achieves the ultimate perfection and finesse of performance that the real stars of the circus do.

I was particularly interested in the mention of the reappearance, this season, of the group of gold and silver statues. This novel form of entertainment has always intrigued and fascinated me, and I feel there must be many who have marvelled at the unique and striking poses—which, I understand, are quite daring, due to hazards in the use of metal paints as costumes!

Cordially,

F. H.

We appreciate constructive criticisms, such as the following, more than anything, and will certainly take R. G.'s suggestions to heart.

Dear Vogue: I have just finished your August 15 issue, and I am in almost as much of a flutter as if I were going back to college. But that is two years past, and now I have other clothes problems.

We who were the spring brides of last June or a few Junes before can't fit into a college wardrobe. Nor can we fit into the clothes designed for matronly figures. Our needs are not for so many sports clothes, nor for so many formal things; *we* must appear charming over the morning coffee-cups, even when the maid is late and we have to make the breakfast. That, Vogue, doesn't work in the satin-and-lace négligé from our trousseau! Aren't there any washable cotton or wool house coats that would not be horror-stricken at the sight of a coffee-pot?

Some of my more ambitious friends who dress before breakfast wail that house dresses have no style at all, and yet they must have *something* to wear. We need dresses to wear to tea, to the club, to an afternoon of bridge, to dinner or for an informal evening with our husbands. Then, too, these clothes can not be too expensive, because our budgets won't permit it.

Perhaps I have missed your suggestions that would give us encouragement. Perhaps there aren't more than a few of us who have this problem. But somehow I feel that there must be many brides of a year or two who find, as I do, little help in assembling a wardrobe. R. B. L. C.

SOCIETY

BIRTHS

NEW YORK

Boardman—On July 23, to Mr. and Mrs. Albert Barnes Boardman, second (Jane Lee Schaff), a daughter.

Brereton—On August 2, to Mr. and Mrs. Hamar Brereton (Eleanor Collins), a daughter, Constance Brereton.

Collins—On August 2, to Mr. and Mrs. Morgan A. Collins, junior (Georgette Chatillon), a son, Morgan A. Collins, third.

Corwin—On July 4, to Mr. and Mrs. Garrison Rushmore Corwin (Rosamond Prescott Walden) of Scarsdale, New York, a son.

Escher—On July 26, to Mr. and Mrs. John G. Escher (Sara Anne Hubler), a daughter.

Mallory—On July 8, to Mr. and Mrs. B. L. Mallory, junior (Agnes A. Howell), a daughter, Clare Wattson Mallory.

Marston—On July 25, to Mr. and Mrs. George V. Marston (Audrey Barret), a daughter.

Parsons—At Bucharest, Rumania, to Mr. and Mrs. John Jennings Parsons (Olive Whitman), a son.

CHARLOTTE, NORTH CAROLINA

Mobley—On August 4, to Mr. and Mrs. Warren Mobley (Nettie Allison), a son, Clay Norman Mobley.

ELMIRA

Kingston—On July 13, to Mr. and Mrs. George Paul Kingston (Marion Delaney), a son, George Paul Kingston, junior.

HOUSTON, TEXAS

Fay—On July 25, to Mr. and Mrs. Albert Bel Fay (Homoiselle Haden), a daughter, Katherine Bel Fay.

MEMPHIS, TENNESSEE

Boyle—On July 29, to Mr. and Mrs. Bayard Boyle (Elizabeth Ragland), a son, Bayard Boyle, junior.

NEW ORLEANS

DeBuys—On July 6, to Mr. and Mrs. Herbert DeBuys (Brinda Fox), a daughter.

Dodge—On July 21, to Mr. and Mrs. George Whitfield Dodge (Daisy Glenn Wolfe), a son, George Whitfield Dodge, junior.

McConnell—On July 19, to Mr. and Mrs. Richard B. McConnell (Virginia Fenner), a daughter.

TAMPA

MacDonald—On July 28, to Mr. and Mrs. J. Clifford MacDonald (Georgia Cornelius), a son, George Clifford MacDonald.

Vega—On July 1, to Mr. and Mrs. C. C. Vega, junior (Sylvia Corral), a son, Milo Anthony del Cueto Vega.

Wooten—On August 7, to Mr. and Mrs. Robert Wooten (Nancy Lykes), a daughter, Nancy Lykes Wooten.

UTICA

Balch—On July 17th, to Mr. and Mrs. Richard H. Balch (Elizabeth Prescott), a son, Richard M. Balch, junior.

ENGAGEMENTS

NEW YORK

Ball-Pearce—Miss Joan Ball, daughter of Mr. and Mrs. Wilbur L. Ball, of Locust Valley, Long Island, to Mr. John Inman Pearce, son of the late Arthur Pearce and Mrs. Pearce.

Barstow-Hubbell—Miss Barbara Barstow, daughter of Mr. and Mrs. Ralph Merrill Barstow, of East Boulevard, Rochester, to Mr. Roswell Eldridge Hubbell, son of Mr. and Mrs. Charles Carlton Hubbell, of New York City.

Fairchild-Reynolds—Miss Charlotte Edith Fairchild, daughter of Mrs. Arthur Little, to Mr. Edwin Sanderson Reynolds, son of Mr. and Mrs. Albert E. Reynolds, of Plattsburg, New York.

Henriques - Peters—Miss Madeleine Henriques, daughter of the late Dr. Henry A. Henriques, of Morristown, New Jersey, and Mrs. Henriques, to Dr. Frank Hart Peters, son of the late Reverend Dr. Madison Peters and Mrs. Peters, of Philadelphia.

Holmes-Mossman—Miss Katherine Everitt Holmes, daughter of Mr. and Mrs. Lester S. Holmes, to Mr. Howard Martin Mossman, son of the late Howard Hill Mossman and Mrs. Mossman.

Jameson-Eliot—Miss Lois Jameson, daughter of Mrs. Theodore Jameson, of Pultneyville, New York, to Mr. Thomas Hopkinson Eliot, of Washington, son of the Reverend Samuel A. Eliot and Mrs. Eliot, of Cambridge, Massachusetts.

Mason-Terry—Miss Barbara Mason, daughter of Mr. and Mrs. Julian S. Mason, of Glen Head, Long Island, to Mr. H. P. Baldwin Terry, son of Mr. and Mrs. Wyllys Terry, of Bernardsville, New Jersey, and New York City.

Millet-Kelly—Miss Jeanne Millet, daughter of Dr. John A. F. Millet and Mrs. Millet, to Mr. Shaun Kelly, junior, son of Mr. and Mrs. Shaun Kelly, of "Glen Crannie Farm", Richmond, Massachusetts.

Roosevelt-Whiting — Miss Medora Thayer Roosevelt, daughter of Mr. and Mrs. George Emlen Roosevelt, to Mr. Herbert Whiting, of Boston and Avon, Connecticut, son of Mr. and Mrs. Herbert Allison Whiting, formerly of Boston, now of Scituate, Massachusetts.

Root-Davis—Miss Anne Louise Root, daughter of Mr. and Mrs. Louis D. Root, of New York City and "Cherry Hill", Southampton, to Mr. Thomas Bealle Davis, junior, son of Mrs. Ora H. Davis, and Mr. Thomas Bealle Davis.

Swan-Jenks—Miss Julie Post Swan, daughter of Mrs. Charles Fearing Swan, to Mr. Randolph Jenks, son of Mr. and Mrs. William Pearson Jenks, of Morristown, New Jersey.

Twining-Egginton—Miss Mary Florence Twining, daughter of Mr. and Mrs. Charles Twining, of Garden City, to Mr. Hersey Beuner Egginton, son of Mr. and Mrs. Hersey Egginton.

BALTIMORE

Erikson-Davis—Miss Margareta Beaman Erikson, daughter of Mr. John Erikson, of Seattle, to Mr. William Bowdoin Davis, son of Dr. John Staige Davis and Mrs. Davis.

BOSTON

Shaw-Cutler—Miss Nancy Sherlock Shaw, daughter of Mr. and Mrs. Quincy Adams Shaw, of Prides Crossing, to Mr. Donald F. Cutler, junior, son of Mr. and Mrs. Donald F. Cutler, of Dover.

Stackpole-Abeel — Miss Elizabeth Stackpole, daughter of Mr. and Mrs. J. Lewis Stackpole, to Mr. Neilson Abeel, of Morristown, New Jersey, and New York City, son of the late Neilson Abeel and Mrs. Abeel.

Stone-Stevens—Miss Dorothy Stone, daughter of Mr. and Mrs. James Sidney Stone, of "Hazelbrook Farm," Sheep End, Wayland, Massachusetts, to Mr. Arthur Pelham Stevens, son of Mr. Joseph Earle Stevens, of New York, and the late Mrs. Stevens.

PARKERSBURG, WEST VIRGINIA

Moss-Wood—Miss Anne Carey Moss, daughter of Mrs. Hunter Moss of Parkersburg, West Virginia, to Dr. William Hoge Wood, junior, son of Mrs. William Hoge Wood of Charlottesville, Virginia.

PHILADELPHIA

Page-Fulweiler—Miss Helen Bickley Page, daughter of Mrs. Edward Sydenham Page, of Wayne, Pennsylvania, to Mr. John H. Fulweiler, son of Mr. and Mrs. W. Herbert Fulweiler, of Wallingford, Pennsylvania.





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Clark-Darneille—Miss Virginia Clark, daughter of Mr. and Mrs. Eleazer Winslow Clark, of Portland, and Miami Beach, Florida, to Mr. Hopewell Hebb Darneille, junior, son of the late Hopewell Hebb Darneille and Mrs. Darneille, of Washington, D. C.

UTICA, NEW YORK

Ibattson-Earl—Miss Catherine Ibattson, daughter of Mr. and Mrs. Edward Ibattson, of Utica, New York, to Mr. Samuel Earl, son of Mr. and Mrs. Ralph Earl.

WATERBURY, CONNECTICUT

Buckingham-Alexander—Miss Margaret McLean Buckingham, daughter of Mr. and Mrs. S. McLean Buckingham, of Watertown, to Mr. Franklyn Lewis Alexander, of New York, son of the late John Lewis Alexander and Mrs. Alexander of Schenectady.

LONDON, ENGLAND

Tomes-Baldwin—Miss Elspeth Tomes, daughter of Mrs. C. A. Tomes, of Lossiemouth, Scotland, to Mr. Wyndham Baldwin, son of Mr. Stanley Baldwin.

TORONTO, ONTARIO

Gurney-Foster—Miss Jocelyn Gurney, daughter of the late Cromwell Gurney and Mrs. Gurney, to Mr. Andrew A. Foster, son of Mr. and Mrs. Archie Foster.

Holmested-Macdonald—Miss Isabel Holmested, daughter of Mr. and Mrs. J. S. Holmested, to Mr. William Beatty Macdonald, son of Mr. and Mrs. W. Bruce Macdonald.

Johnson-Drew—Miss Fiorenza D'Arneiro Johnson, daughter of Mr. Edward Johnson of New York and Guelph, Ontario, to Colonel George A. Drew of Toronto, son of the late Judge J. J. Drew and Mrs. Drew of Guelph.

Lumbers-Rogers—Miss Elizabeth Helen Lumbers, daughter of Mr. and Mrs. Leonard O. Lumbers, to Mr. Alfred Warwick Rogers, son of Mr. and Mrs. Alfred S. Rogers.

WEDDINGS

NEW YORK

Grades-Sutton—On July 4, at Harrison, New York, Mr. Cebra Q. Grades, of Bennington, Vermont, son of Judge Collins H. Grades and Mrs. Grades, and Miss Mary Sutton, daughter of Mr. J. Blair Sutton and the late Mrs. Sutton.

Learned-Hooper—On July 15, in Rome, Italy, Mr. Bruce Learned, son of Mr. Arthur G. Learned of New York and Greenwich, Connecticut, and Miss Elizabeth Duane Hooper, daughter of Mr. Malcolm P. Hooper of Baltimore.

WEDDINGS

Lounsbury-Thomen—On July 11, Dr. James Breckinridge Lounsbury, son of Mrs. Ralph Reed Lounsbury and the late Professor Lounsbury, of Philipse Manor, New York, and Miss Beatrice Thomen, daughter of Mr. and Mrs. Otto John Thomen, of St. George, Staten Island.

MacNeille-Durant—On July 26, Mr. Merrall MacNeille, son of the late John R. MacNeille and Mrs. MacNeille, of Scarsdale, and Mrs. Adelaide Brevoort Durant, daughter of Mrs. Joseph E. Davis of New York and Washington.

Porter-Harjes—On August 4, in Paris, France, Mr. Seton Porter of New York City, and Mrs. Henry Herman Harjes of Paris.

Royal-Brower—On July 15, Mr. Harry Clark Royal, junior, son of Mr. and Mrs. Harry Clark Royal, of Cleveland, and Miss Marna Willette Brower, daughter of the late Ernest Cuyler Brower and Mrs. George E. Brower.

Welles-Outerbridge—On July 27, Mr. Charles H. Welles, third, son of Mr. Charles H. Welles, junior, of Scranton, Pennsylvania, and Miss Marion Ellen Outerbridge, daughter of Mr. and Mrs. Samuel Roosevelt Outerbridge.

HOUSTON, TEXAS

Pratt-Evans—On June 23, Mr. Fletcher Stuckey Pratt, son of Mr. and Mrs. Wallace Pratt, and Miss Alice Clemens Evans, daughter of Mr. and Mrs. Joseph Wood Evans.

NEW ORLEANS

Clay-Marquez—On July 3, Mr. George W. Clay, junior, son of Mr. George W. Clay, senior and the late Mrs. Clay, and Mrs. Helen Dunbar Marquez, daughter of Mr. and Mrs. James Victor Dunbar.

LeBreton-Logan—On August 3, Mr. Edmund J. LeBreton, son of the late Edmund J. LeBreton and Mrs. LeBreton, and Miss Barbara Logan, daughter of the late Dr. Samuel Logan and Mrs. Logan.

Wagner-Bell—On July 28, Mr. Wiltz Wagner, son of the late Mr. and Mrs. Charles P. Wagner, and Miss Helen Bell, daughter of Mr. and Mrs. Bryan Bell.

Whitney-Fox—On July 11, Mr. Daniel Whitney, formerly of Baltimore, Maryland, and Miss Elizabeth Harry Fox, daughter of Mr. and Mrs. C. Beresford Fox.

WASHINGTON

Reynolds-Fortescue—On July 15, Mr. Louis Reynolds, son of Mr. and Mrs. Richard S. Reynolds of New York, and Miss Helene Fortescue, daughter of Mr. and Mrs. Granville R. Fortescue, of New York and Washington.

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VOGUE

INCORPORATING VANITY FAIR

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SEPTEMBER 15, 1936

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COLOURS THAT LOUISE BOURBON MIGHT HAVE SEEN ON THE PALETTE OF MATISSE ARE TRANSLATED INTO HER HAT THAT WILLAUMEZ SKETCHED FOR THE CURRENT COVER. ABOVE THE TOQUE OF BLACK HORSEHAIR SOAR VIOLET, RED, AND WINE FEATHERS IN TRIUMPHANT EXPRESSION OF THE BLACK-PLUS-COLOUR CREDO OF THE SEASON. HENRI BENDEL

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Vogue's eye view of the unsung heroes behind the Paris Openings



Léon Blum, the man who stirred France into such political excitement that there wasn't a collection without a touch of the revolutionary in clothes



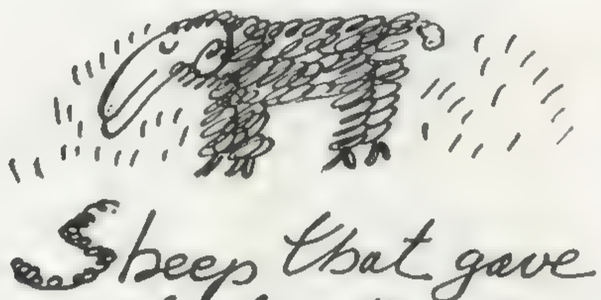
collars



Denton tail-coats



Liberty caps and such



Sheep that gave up wool for Mainbocher, Patou, Vionnet, or Lanvin to turn into evening clothes



Foxes that found their heads on pockets, bodies around necks, and paws used as mittens

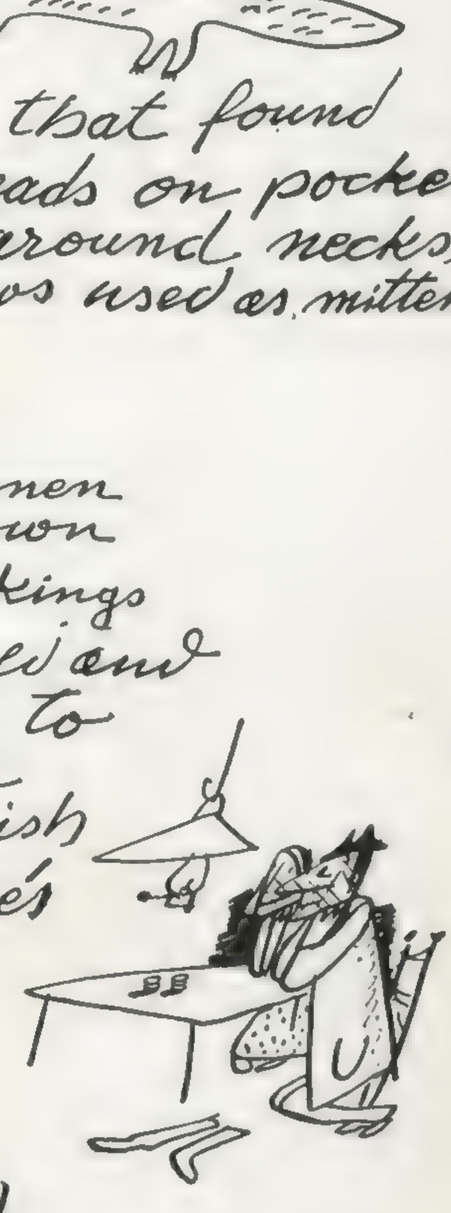


Sea-lions that came up for air only to be dropped into green, blue or reddish-brown dyes to embellish Rochas, Lanvin, or Alix coats



Opossums that overnight become the pets and darlings of at least six couturiers

the Frenchmen who dug down in their stockings for gold and silver to make lavish lamés





Lace-makers who helped Chanel, Lelong and Vionnet to continue the lace dress tradition



Salvador Dali whose surrealism inspired Schiaparelli to put pockets like bureau drawers on women's suits



MAGGY ROUFF (BERGDORF GOODMAN) • MAGGY ROUFF

Tales of details

Second report from the Paris Openings

"ARE they painted on or are they leather?"—the woman behind asks, craning her neck over our shoulder to see the mannequin's black-gloved hand with brilliant red finger-nails flit by at Schiaparelli's. She's a detail fiend—and so are we. It takes a lot of self-discipline to keep our mind on silhouette, fabrics, and colours when every button, every shoe, every hat, every glove, and every hairpin distracts us during a collection.

We conscientiously fill our note-books with important points: "Skirts short; back-flared fulness general rule (Schiaparelli's exceptional straightness just to prove it); broadcloth most popular fabric, particularly combined with velvet; black best colour, much red, some cypress-green, gold for evening, et cetera, et cetera." And then we fill our margins with fascinating details that have little to do with the essentials of clothing and everything to do with the essentials of vanity.

UNEXPECTED BRILLIANCE—Schiaparelli's lavish sequin or bead revers hidden inside of a tightly closed evening coat of tweed. Piguet's gold sequin-embroidered lining to a short dinner-suit of plain black woollen. Vionnet's halter strap of brilliants around the neck and down to the waist of a lamé evening dress. Mainbocher's unicorn of brilliants half hidden in silver fox, or his beautiful beaded bands that made history on the simplest black crêpe evening dresses.

HEAD-DRESSES—Some with a definitely pre-coronation aura about them. Schiaparelli's ostrich tips regally rising in the air or red velvet twisted into an Oriental potentate's head-dress held with jewelled ornaments. Mainbocher's tiaras (getting in practice for next spring). Chanel's turned-up hat brims of lamé that look like crowns. Patou's love-birds perched on the forehead or back of the head, holding black tulle veils, or his black tulle beehive with red camellias. Vionnet's black lace mantillas or nurse-maid veils covering the entire head. Lanvin's sphinx or Biblical head-dresses of lamé or chiffon circling the face. Molyneux's youthful bow-knots, both at the front and back of the head.

HATS—Piguet's toques with wool lace or fabric veils covering the back of the head. Lanvin's tiny skull-caps of coiled silver lamé or cut-out black felt, with circular tulle veils standing stiffly out all around. Schiaparelli's tallest of tall *chechias*, with rolled bands of colour around the forehead, or her off-the-face berets with masque-like veils marking the nose with chenille dots, or her high-piled ostrich-tip toques. Maria Guy's collapsible accordion sports hat at Rochas', or her toques slanting from the forehead to a high point in back. Molyneux's (Continued on page 150)

Those two backs turned proudly on the world—both from Maggy Rouff's collection—cast no suspicion of bulk on your figure, despite all the shirring. When the mauve satin faces you, it's pure princesse; when the prune satin one turns, it's absolutely straight with a bodice crossing into shoulder-straps



VIONNET (HENRI BENDEL)

ANDRÉ DURST



LELONG (HATTIE CARNEGIE; I. MAGNIN, CALIFORNIA)

YOUNG LACE

Lace, in the Paris Openings, achieves a lyrical youthfulness—and a high glamour—it's never had before. Opposite, Vionnet's breathlessly dramatic dress of black lace over black velvet. Left, Lelong's dance dress of deep red and deep violet lace bands—the smash hit of his Collection. Jewels, both pages, Boucheron



In praise of Persian lamb bands—two Maggy Rouff coats of black wool. The coat at the right is imported by Macy's. One of the Maria Guy toques is pure white!



The Vionnet coat that got a storm of plaudits—green wool with nutria banding the front. Suzy's peaked turban. Coat imported by Bonwit Teller; I. Magnin, California



CECIL BEATON

Mainbocher, maestro of bands, uses yards of green braid on the first black crêpe dress to mark the end of the tunic and skirt and to outline the bosom; Jay-Thorpe. More often than not, his bands are laden with beads, like those sequin streaks encircling the waist of the second crêpe dress (Jay-Thorpe). Boucheron jewels



BLARE OF BANDS

Schiaparelli, in an Egyptian mood, applies bands of gold braid to a dress of rough blue crêpe worn, surprisingly, over one-piece blue satin pyjamas. And she paints bands of rippled gold ribbon on that second dress—another Egyptian affair of black satin with a simplicity that makes it forever wearable

A Paris wardrobe picked for America



THUMB slowly through the four pages beginning here . . . all you who have a weakness for French clothes. What if you didn't get across this year on a shopping expedition—we've done it for you by proxy. For on these pages is a wardrobe that our editors selected at the Paris Openings—six lauded successes of the big couturiers, any one or all of which will dramatize your entrance into autumn. After we made the selection, the models were rushed breakneck to America, copied exactly, and now they can be bought in many large cities of the country. Aside from the New York shops indicated, you'll find them in Philadelphia at Bonwit Teller; in Washington at Julius Garfinckel; in Boston at Jays; in Indianapolis at L. S. Ayres; in Chicago at Marshall Field; in Milwaukee at T. A. Chapman; in Dallas at Neiman-Marcus; in California at I. Magnin.

• This suit—see that slight cutaway effect in front—is a Molyneux. A glorious purplish-brown shade of wool, grey Persian lamb collar, and prune coloured jersey blouse (Best)

• That coat on the opposite page, a star of Lelong's, has the new vest front of nutria. It's adapted in Forstmann wool (Altman)

• The dress, far right, is one of those sublimely simple things Molyneux does so well. Black wool, nice shoulders, neat buttoning, and unusual skirt seams (Bonwit Teller)





Schiaparelli's fine Italian hand is evident in every line of this quietly draped, sash girdled dress—one of those perfect dresses for afternoons or little evenings. You can have it of black silk crêpe or of lamé (Jay-Thorpe). Creed, in answer to the plea going up for a new type of afternoon costume, solves the problem marvellously with a velvet suit. A velvet suit with a back-flaring peplum, braid buttons, and soldierly braid down the skirt seams (Lord and Taylor)



Past master at instilling allure in evening clothes is Alix, and here she reaches a high pitch in a dress of tulle and velvet. You did know—didn't you?—that Paris is pretty enamoured of the tulle-and-velvet amalgamation. And not only for débutante infants, either . . . we'll all wear it. This is of delicate, delicate blue tulle, with blue velvet bands twisting in some indecipherable way around the bodice, and a wide velvet hem edging the full dancing skirt (Saks-Fifth Avenue)



CECIL BEATON

DISCIPLES OF DALI

That famous surrealist, Salvador Dali, inspired Schiaparelli to put pockets like bureau drawers on her suits (see his sketch here). Two drawer-pockets on the blue wool suit; five on the black wool. The black is imported by Jay-Thorpe



OPENING SUITS

• Above: Creed's revolutionary revers—lined with waffle brocaded silk—on a black worsted suit. Talbot's winged hat
• Right: Piguet's Parma-violet broadcloth morning coat, Hudson seal edged, worn over a black dress. Boy's pill-box
• Below: Lelong's peplum suit of cypress-green tweed and Piguet's black woollen dress that looks like a suit—a back peplum of astrakhan cloth is sewn into the side seams





CECIL BEATON

DAYLIGHT PANORAMA from the Paris Collections: clothes for cold days—but with nothing cold about them. With, instead, a new richness, a new warmth of colour and feeling—masked by a deceptively sober simplicity; with a spirit of carnival under their guise of tailored composure. 1. TWEED WITH VELVET, in the first Chanel suit, typifies this unexpected streak: a restrained jacket and skirt of brown-and-yellow and red-speckled tweed—hiding a red velvet blouse. (Imported by Henri Bendel.) 2. HAND-STITCHED SEAMS are Chanel's next trick: sewn with fine hempen thread up and down and around—in fact, everywhere you could possibly put stitching—on a Cromwellian suit of navy-blue tweed



3. DIAGONAL POCKETS. Six of them—on Chanel's concise, but casual top-coat of rough tweed, yellow and white and navy-blue. Two are even slashed on the revers; all are bordered with rows and rows of blue stitching. (Salon Moderne, Saks-Fifth Avenue, New York and Chicago.) 4. WOOLLEN FRINGE. Schiaparelli musters it on her night-black woollen coat, beltless and fitted to the waist, with six gores running from shoulder to hem down the back. (Imported by Jay-Thorpe.) 5. TUCKS. Schiaparelli uses them to outline the over-the-shoulder yoke that makes her blue wool coat look almost as though it had a bolero jacket superimposed. The fantastic buttons are really coffee-seeds. (Imported by Henri Bendel)

6. BLACK: as consummate, as eternal, as irreplaceable as ever, in this suit of Schiaparelli's. The brief, fitted, double-breasted jacket has impudent cat's-whisker lapels, cushion-like buttons of black patent leather. (Imported by Lord and Taylor.) Notice, too, the Phrygian felt hat. 7. VELVET is the supreme, unchallenged favourite for afternoon. Lanvin uses it for a suit with double pouch pockets of Persian lamb, one on top of the other. (Imported by Henri Bendel.) 8. GREY VELVETEEN, precisely tailored, makes this two-piece suit of Lelong's, topped with a magnificently casual mink cape flipped over in front. (Imported by the Salon Moderne, Saks-Fifth Avenue, New York and Chicago)



9. BACK FULNESS. Alix swings out the back of her black crêpe dress with unpressed pleats, ties the slit-back bodice with a bow at the neck, another between the shoulder-blades, and terminates the sleeves three-quarters of the way down your arm. (Imported by Jay-Thorpe.) 10. Next, Alix puts a crossed-over LOW-BACK DÉCOLLETAGE on a day dress of her favourite fabric—fine black silk jersey, sculptured as only she can do it. Gathered fulness is centered in back of the skirt. (Saks-Fifth Avenue, New York, Chicago.) 11. A BACKBONE OF BUTTONS streaks from collar to hem of Lanvin's black wool coat-dress. The loose, straight sleeves have bulky cuffs of red velvet, stitched with gold threads

Sobriety will get you nowhere, this autumn. Paris holds black as irreproachable as ever—but not unmitigated black. Somewhere there must be a stab of colour: perhaps a violet suède belt, topaz-studded; apricot, cyclamen, or mauve gloves; a yellow-and-black striped satin waistcoat; a toque of aubergine-and-coral velvet. . . . But read on, we coach you here in some of the cleverest moves in the colour game . . . with or without black as a basis.

. . and sudden colour from the Paris Openings

Prune, purple, dregs-of-wine, and a queer orangy-red are four colours Schiaparelli amalgamates. Occasionally, she goes one better than that and confounds you by putting five shades together. The suit we're speaking of goes like this: purple wool jacket, prune collar; wine skirt; orangy-red blouse.

Bluish violet is the tone of an enchanting Creed suit, worn with a cyclamen blouse. Patou's new colour is smoke-blue, a light slate shade, very nice under a black coat. Mainbocher puts Alice-blue or violet or cyclamen skirts under black jackets. Maggy Rouff ventures a leopard belt and collar on an aubergine coat. And black with beige or brown is always infallible.

Red. Over a black wool skirt, try the audacity of Mainbocher's tomato-red peplum jacket. Or fling timidity to the winds and take Schiaparelli's top-coat of danger-red tweed, or Creed's coat of tangerine-red wool. Go to dinner in Rochas' black velvet suit, with a cherry-red blouse and a cherry-red sling over your shoulder harnessing a silver fox muff—like a drum.

Emerald-green. Consider Molyneux's vivid green tweed jacket over a black wool dress. Or, for the country, Patou's emerald-green tweed jacket, topping a plaid skirt in red, green, and beige—buoyed up by a turtle-neck sweater in flaming red. Look at the subtle shade called cypress-green. Maybe Vionnet's coat of it, laden with nutria. Or Maggy Rouff's cutaway suit of it—the one with a huge silver watch-chain.

Gold is circulating all over the realm. When long dark coats are thrown open, they disclose often a dazzling dress of lamé . . . or revers and lining of gold embroidery. Bands of lamé like a royal ribbon à la Queen Mary cross the chest of some of Mainbocher's dresses. Young and casual shirt-waist dresses of pleated lamé appear in day length. Jackets hand-knitted of gold threads (ideal for country evenings); embroidered lamé jackets; gold braid borders; painted gold bands; lamé belts—all encourage your lust for gold.

Port-wine, turquoise, red, and gold—all four together—make an evening colour scheme that stopped the show at Schiaparelli's. A wine tweed coat, red revers beaded with turquoise and gold bead grapes; and a dress of turquoise satin. Mulberry and emerald ribbons twisted into a rope down the back of a greyish violet dress is one of Lelong's sublime harmonies. Still another is his lace dress of alternating bands of red and violet lace. Vionnet's purple duvetine cape over a deep green velvet dress is rich and attention-getting. White, pale grey, and mauve—one on top of the other—are put together by Patou for a fragile dress of organza. Even black or white dresses are invariably fired with colourful bands or belts. No doubt about it, a gay, live-while-you-may spirit has struck Paris—even if governments totter.



Accent on curves at the Paris Openings—Lanvin's mousseline dress slashed on the hips to disclose a vivid crêpe slip



Accent on the bust—Schiaparelli's golden statue of lamé satin sculptured in the Empire manner



Accent on the bustle—Molyneux's faille tunic, velvet skirt (John Wanamaker, New York, Philadelphia)



LELONG (LORD AND TAYLOR) • PATOU

WHAT EVERY WOMAN WANTS

A school-girl complexion

The appearance of a girl of twenty

The experience of a woman of fifty

WHEN should one begin to cultivate one's beauty? From one's first year . . . and then? Between twenty and thirty . . . prevention! Drink little alcohol; go to bed early; don't mollycoddle yourself; have skin treatments; use only a little make-up.

Between thirty and forty . . . vigilance! Much exercise in the fresh air; moderation in eating and drinking; occasional dieting; physical jerks; skin treatments; make-up.

Between forty and fifty . . . necessity! Regular, but not too strenuous, physical jerks; diet, occasional cures; skin treatments; cosmetics; if necessary, minor plastic surgery.

From fifty onwards: massage instead of physical jerks; discipline against getting slack; exercise in the fresh air; plenty of rest; skin treatments; very, very little make-up.

Women and girls are separate conceptions of beauty. The eternal girl has become boring. Who likes rose-buds that never become roses? The eternal feminine is not the eternal maidenly. Therefore slim figures—but figures.

It is good to weigh yourself. It is good to measure yourself. But to do both should not become your main object in life. A woman who lives according to calories and inches can drive a whole family to despair.

Dickens said somewhere that a child whose mother is not pretty lacks something all its life. Therefore it is important not to neglect yourself in the company of children.

A well-coifed woman is always a well-dressed woman.

To look one's best can be learned, even by women who do not resemble a classical portrait. These help: A good carriage, grace and assurance of movement, a pleasant voice, an agreeable odour, and an understanding of dress.

I know women who are made for fashion, for every fashion, I mean. It is not always the prettiest woman who can wear everything. The woman with a strong personality must find her own style and the courage to express it.

It does not show personality if you dress consciously against fashion. Nor if you dress too consciously with fashion.

Nor is it a sign of being above such matters if you never go to a hair-dresser, never go to a beauty parlour, never go to a good tailor, never go to a masseuse. It is merely unwise.

By Anita Joachim-Daniel

• Opposite: Lelong twists mulberry and emerald ciré ribbons into a rope—or should we say spinal column?—at the back of this ciré satin dress. It's one of the hits of the Paris shows • Patou slashes a crêpe dress from hip to hem—suddenly introducing a godet of gay colour. The same thing happens in back



Scattered over midtown New York, from the East Sixties over to the cultured neighbourhood dominated by Carnegie Hall, and down as far as the quiet streets of Murray Hill, may be found these days the numerologists, palmists, and astrologers of the town. They have no lurid signs beckoning you to the sumptuous apartment-offices where they live and work. They are called "career analysts" and "character surgeons." They base their character-readings and their predictions on the stars, the numerals in a name, or the lines and mounds in a hand, but they have lifted their art to such a high plane that they prefer not to be designated as astrologers, numerologists, or palmists, except in the broadest sense of those ancient terms. Having your character and your potentialities analysed these days is distinctly not a lark, or even very much fun. It is a pretty grim and serious affair.

The modern star-gazer or palm-reader occupies in his community a position not unlike that of a family doctor, a parish priest, and a trained nurse rolled into one. The six I talked with—four women and two men—are, I believe, the leaders in the fields of palmistry, numerology, and astrology.

They live on fashionable streets and have substantial people as clients. Not one of them charges less than ten dollars for an interview. They are all quite sincere. They firmly believe what they say about you. They are curiously homogeneous. Without their special knowledge of palmistry or numerology or astrology, they would still be the kind of people one would go to for advice and the kind of people who would give advice when it is asked for. Two or three of them, probably, would be inclined to give advice to their friends and relatives even when it wasn't asked for. They are full of self-confidence. They are shrewd, discerning, well educated, and well read.

Most of them have at least a smattering of medical knowledge. All have kept up pretty well with the latest psychological and psychiatric theories. At least one has a sound commercial training. They advise people in matters of health, business, and love. Love is not the predominating subject in the interviews they dispense. Business, especially since 1928, is equally important to their clients. None of them caters exclusively to women. The two men have about as many men on their lists as women. The women have more men than women as clients.

These six, and four or five others of the same standing, confer with one another frequently. One of the astrologers, for example, wishes verification of something she believes she has seen in her own horoscope; she has decided, let us say, that the stars indicate that she should take her vacation in September instead of in June. She turns over this problem to one of the numerologists of the group, and (Continued on page 122)

By St. Clair McKelway

SCHALL





ERNEST BACHRACH

TILLY LOSCH whose precise Viennese arabesques were woven into the just completed film, "Garden of Allah," is here in her robes for "The Good Earth." That Chinese saga has had an interminable career in Hollywood, mainly because, until Miss Losch appeared, no one could play Lotus, the second wife

VOGUE'S SPOTLIGHT

BY ALLENE TALMEY

IN the pageant of the movie world, we'd like:

To discover the subterranean psychology that led Columbia Pictures to manipulate James Hilton's "Lost Horizons" until the spinster missionary, a pure Aline MacMahon type, was changed into a Russian dancer, with an all-things-to-all-men complex.

To have more accidents like "The Informer" and "Crime Without Passion."

To get more bony-faced children, like those in "La Maternelle," who act like children rather than Hollywood's revolting midgets, singing love songs in treble, and doing the bumps.

To find out more about the abrupt rise of Communism among the swankier actors and authors. (They go to rallies at each other's houses, after driving up in Rolls Royces, their knees covered with old mink rugs.)

To prevent Herbert Marshall, in most of his pictures, from suffering alternately from blindness or cuckoldry.

To get Sinclair Lewis's fighting-mad political fantasy, "It Can't Happen Here," produced and see what happens.

To lure more critics into the middle ground between the furiously deprecating school of "Aw, Nuts!" and the ecstatic "Gee, Whiz!" group. (We're also tired of the cry-babies in their little columns who keep nudging the movies to spread the principles of the Labor Front.)

To persuade Claudette Colbert not to laugh each speech.

To see more of Spencer Tracy, who has an obvious acting integrity, more of Sam Jaffe, whose fluff of hair and spiritual face hide from myopic producers his acute comic flair. To hear more of those picture stealers, Henry Stephenson, Reginald Owen, the Ritz brothers, Ted Healy, Lionel Stander, and Nat Pendleton.

To neglect the French Revolution for a while, those knitting women, and the tumbrils bouncing through the streets of Paris.

To induce some intelligent director to take that new comedienne, Martha Raye, sternly in hand, and discipline her magnificently low-class humour.

To inveigle all the little ingénues to stop looking as alike as little griddle-cakes.

To investigate the temperamental tactics of Garbo, Hepburn, and Dietrich, which apparently has caused them to slide so far down in the affections of their public that, according to a poll of exhibitors, Dietrich is number twenty-three in pulling power, Hepburn forty-three, and every one forgot to mention Garbo. (Fred Astaire and Ginger Rogers were first, Shirley Temple, second.)

To get Myrna Loy to stop buttonholing her men.

To remind gently all the ex-newspaper men that they might induce directors to keep reporters from rushing around, tight, involved in feuds with man-eating managing editors. (Most reporters actually look like statues of darkies lazin' in the sun.)

To forget all about double feature bills.

To read less about art forms and the intellectual duty of the cinema to the cause of public enlightenment until someone has the wit to do some enlightening which won't be perniciously dull.

To see Jean Harlow, released from purity, sidling up again, slippery as ice.

To find out if there isn't some half-way ground between the inanities of the news-reels, and the pugnacious righteousness of The March of Time, which clearly and impartially presents only those accurate facts which it prefers.

MISS PRISCILLA ST. GEORGE

CECIL BEATON





MISS GLORIA BAKER

Here in pale pink satin and pearls is the attractive young sub-débutante, Gloria Baker (Mimi to her friends), who is now in Europe where she intends to go to school this winter. She is the daughter of Mrs. Margaret Emerson and the late Raymond Baker

Priscilla St. George, in Chanel's pale blue tulle and a collection of bracelets, won't come out until this autumn, but she already promises to be one of New York's outstanding personalities. She's the daughter of Mr. and Mrs. George B. St. George of Tuxedo Park

Anything For A Laugh

By Max Eastman

HUMOUR is nothing but grown-up play. It consists of taking shocks and unpleasant things, or things that would be unpleasant if we lacked the gift of laughter, playfully. The trouble with most theories about it is that they are written by heavy-headed philosophers who lack this gift themselves, and for that very reason "wonder why people laugh."

Henri Bergson, for instance, solemnly declares that no one ever laughed at a thing—or even at an animal unless it reminded him of a man. E. B. White, who learned about laughter by laughing, says, on the contrary, that a kitten or a puppy can be funnier than any man ever was. As to whether "things" can be funny, let us hear Irvin S. Cobb:

"A ham is funny, a sausage is positively uproarious, and fishballs are sort of laughable; but a veal stew is regarded as possessing few, if any, of the true elements of humour. Soup is still funny, but not as funny as it was a few years back. Hash is immensely humourous, but a croquette is not. Yet, what is a croquette but hash that has come to a head?"

Laughter is not any more exclusively directed toward persons than wrath is. We laugh at things and animals when in a jocund mood, just as we frown and swear at them when we are serious. Like all of our emotional life, however, humour is deeply, and is indeed primarily, social. It flourishes best among the genially gregarious, the man and dog and ape-like animals. A cat will wave her tail but never wag it. We find things funnier, too, when we are in company than when alone. And so, naturally, the best example of a funny thing—if we may solve this problem with an Irish bull—is a person who is intrinsically funny.

As an example of such a person, take Ed Wynn. Take him seriously, and what have you? A man who is unusually clumsy and lisps and has a bad speaking voice and can't sing and yet insists upon appearing in public. David Freedman once said: "Ed Wynn has made a brilliant career out of his defects." While Alva Johnston in writing about Charles Butterworth said: "His physical handicap created his comic style." These seem to be particular remarks about particular comedians, but you will find that they are true, although not always obvious, about every intrinsically comic person. Every such person has something the matter with him.

That Jimmie Durante and W. C. Fields have something the matter with them is evident, so to speak, on the face of it. But the same thing is true in a less protrusive way of Groucho Marx. He is, without his make-up, a handsome and sensitive-featured young man with an exquisite profile—a man who might well, in serious drama, play the part of Heinrich Heine. But when he stands or moves about, he bends in the middle in a highly impractical manner, as though he were working himself not very successfully on a pair of ill-adjusted hinges. And when he says something, his eyes drop off into the corners of their sockets like those of a doll that you have moved into a horizontal position by accident in the midst of a polite conversation. These traits are comic, even when he does not mean them to be. And they are, from the standpoint of the normal operation of the human mechanism, defects.

I do not mean to slur the problems of personality here, or pretend that we know more than we do about how it works. I merely say that a comic person is a person who is somehow "off" or "out-of-true," and yet possesses the magnetism necessary to attract you to this, and make you like it playfully. Even Beatrice Lillie's elusive comic charm can only be defined by saying that although there is something very subtly and delicately the matter with her—a too slick, angular, almost mannish, awkwardness might part-way describe it if you were seriously repelled—nevertheless her lovely dimple and high poise and intelligence shine through, and make you know what it is to be fastidiously loved with laughter, instead of rejected with a hyper-sensitive distress. And so it is of every intrinsically comic character—of every person about (Continued on page 130)



Impossible Interview

Eve versus Dr. Ditmars

DR. DITMARS: What a remarkable serpent!
EVE: You'd better look out for him, Doctor!
DR. DITMARS: Oh, I don't mind snakes at all.
EVE: Well, I minded one—just once—and that started all my troubles.
DR. DITMARS: How ungrateful, my dear Evie, when you owe all your publicity to a snake.
EVE: And how about your own fame, Doctor?
DR. DITMARS: True, we've both gone a long way—with the help of our serpents.
EVE: And look where they've landed us!
DR. DITMARS: Where?
EVE: I, an exile from Paradise, and you condemned now to the Bronx, Raymond, the Bronx.

Black



plus colour



CORAL beads—row after row of them in a wide choker-like collar on a black wool dress worn under a wool coat that swings full below its Persian lamb bolero-top. Add the Persian lamb muff, and you couldn't have a smarter costume. Bergdorf Goodman

COPPER in a tweed coat that tops a black wool dress and turns it into a perfect town suit. The pockets and collar are of black Persian lamb, and the black-and-copper colour combination is one you'll see increasingly. From Bonwit Teller; I. Magnin, California

GREEN-GOLD, very Chinese, in lamé bands edging the long-sleeved coat of the black crêpe dinner-dress opposite. There's a slim sheath with lines that make you look willowy, and a coat that flares out like a Balinese tunic; Bergdorf Goodman

TURQUOISE topping a princesse-cut dinner-dress (right) that gives the brand-new high bust effect. The black crêpe climbs up high, making you inches taller, and the turquoise sash falls in long ends that flutter over the split-up skirt. Jay-Thorpe has this

CYCLAMEN in the suède belt with heavy hand-stitching—like baseball stitching—that binds the waist-line of the coat at the right. It's a black tweed top-coat with the new full skirt, and you can wear it in town or country. Mrs. Franklin, Inc.; and Neiman-Marcus



BRUEHL-BOURGES PHOTOGRAPH • CONDÉ NAST ENGRAVINGS



As fresh as the words of the song in Cole Porter's new show are these black crêpe pyjamas for informal dining. The long, slinky slacks are accurately tailored, the brief black net bolero is studded and bordered with gold beads, and the whole is pretty decorative if you wear open-toed gold kid sandals like those above. The pyjamas and sandals are from Saks-Fifth Avenue, New York and Chicago. The wide gold link bracelets are from Tiffany and Company

"Delicious, delightful, de-lovely"

Tack "de-vine" on to that string of Cole Porter's adjectives, and you sum up the house coat on the opposite page. It's of candy-striped slipper satin, buttons from the throat to the dust-ruffle of turquoise taffeta, and a swoop at the back adds height; Bergdorf Goodman. Miss Gwili André, who posed, wears turquoise jewels from Olga Tritt and kid-and-satin sandals from the Vanity Shop. Coiffure by Martin from Vienna. Urn from Edward Garratt, Inc.

IT'S A BATH IN ANY



BANYO



MANDI

SEVEN PHOTOGRAPHS FROM EWING GALLOWAY

MANDI

FURO

Banyo. This procedure looks like a somewhat crude practical joke, but it's just the first stage of a bath in Turkey. The second stage—if he can ever work his way out of those soap-suds—will be a massage Mandi (Balinese version). These ladies have got hold of the solution to the whole business—they simply jump into the nearest stream without bothering to remove their hats Mandi (Javanese version). Here the effete shower has been introduced, but it's self-conducted. Shower-curtains may be the next step, although the bather doesn't seem to care *what* the neighbours think Furo. Behold the last word in Japanese elegance—a tiled pool in the women's bath-house of a hotel near Osaka. They're all immaculately clean before they enter the scalding community bath; it's just a ritual. *En famille,* the bath is taken in rotation, with father leading off

LANGUAGE

BALIGO. Natives of the Philippines, either from an inherent modesty or just plain laziness, don't even hang their clothes on a hickory limb when they take to the bathtub DŪŅA VANNA. This human mud-pie is really a Latvian lady, arising from a long, luxurious soak—or wallow. For mud-slinging, in Latvia, is considered a rite of beauty GOSAL. Elephants may have started the vogue for showers in Burma; anyway, this Burmese woman is enthusiastically dousing herself with a bucketful of the dubious waters of the Irawaddy River FOAM BATH. But it is in America that the order of the bath reaches its supreme refinements, and Miss Elizabeth Arden has introduced the new luxury of the foam bath in her beautiful summer place in Maine. This incredible bath envelops you in resilient bubbles and sends you forth full of new *joie de vivre*



NELSON



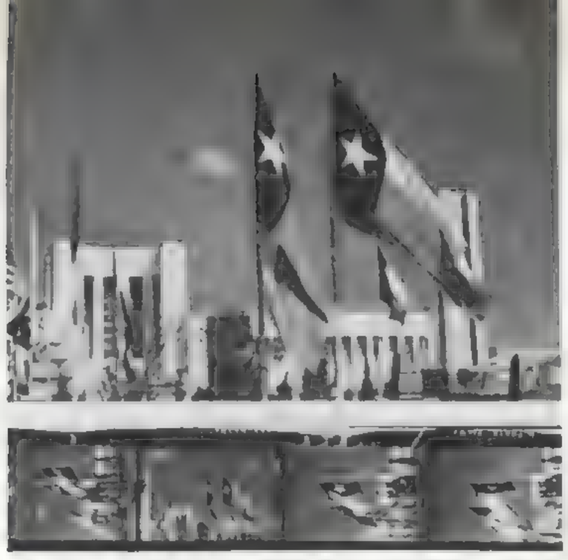


HORST

THE RISE OF A NEW EMPIRE

No—that isn't Gérard's Madame Récamier across the page, nor Prud'hon's Empress Josephine above. But they inspired these photographs, just as they and the other ladies of the First Empire inspired the new high-waisted, low-cut evening dresses. And since we have copied their dresses, we must copy their figures, too—the slim, taut diaphragms, the high, round bosoms. On these pages, two leading corsetières show how you can achieve this end.

Opposite, Camlin's sleek satin-and-lace corselette, built up high under the bust; Bonwit Teller; I. Magnin, California. Florence Reichman's striped turban. Above, Poirette's satin all-in-one has a square-cut lace top and snug hip-line; Saks-Fifth Avenue, New York, Chicago. Décor on both pages; Jones and Erwin. Coiffures; Charles of the Ritz. (More corset news on page 126)





Eight new autumn costumes, against the back-drop of the Texas Fair, and all to be found in Dallas at Neiman-Marcus. Four may also be had in New York • Right: beige wool dinner ensemble (Hattie Carnegie); a wine-and-silver lamé dress and jacket; a mauve wool dinner-suit (Estelle Mildred); an eyelet-embroidered tunic and velvet skirt (Hattie Carnegie); a velvet dinner costume (Bonwit Teller) • Below: A fox-trimmed tunic-coat over a satin-and-wool dress • Below, right: Hudson seal jacket, wool suit; Nelson-Hickson. In the 'ricksha, a brown-and-grey tunic dress (Rose Amado)





TEXAS FAIR

FLIGHT FROM SPAIN



How a former member of Vogue's staff had to dress for her life under the gun-fire of the Spanish revolution

What little I know of military life and military law, up to now, has been gained through military drill, in the various schools that I have attended. It could usually be summed up in the terse order: "Dress—right!" These last few days, however (I am talking about July 19, *ad sequitur*, in Barcelona, Spain), have been a revelation to me. During them, there has been perfected and refined an art of costume, of deportment, of etiquette, which I feel is so important that it should be at once recorded for the use of future generations (if any) in future revolutions.

The most important part of the street wardrobe, for example, is no longer the tailleur, the top-coat, nor even the tailored street dress; in brief, the important part is no longer clothing—it is a large white handkerchief. This handkerchief is carried in the hand, where it depends gracefully. Whenever an automobile passes, it is considered very smart to wave the handkerchief (in fact, you're mad if you *don't*); not because the people in the car are friends, but because they all have guns that are loaded, and are rushing around town with sirens screaming, looking for people like you who don't act as neutral as possible.

The next most important point in street attire is one that you will find in all of the old etiquette books: "A *lady* dresses as inconspicuously as possible." This latter-day talk about dramatizing oneself is just a lot of pink lemonade, and can be pretty dangerous, too. But there's a further word to add. Not only dress inconspicuously, but cleverly. By this, I mean that you must strike a balance, do a bit of inter-class tight rope-walking. For example, in your efforts to move about unnoticed, don't go disguised as part of the proletariat—the Rightists may win the skirmish on the next street corner, and then you'll be out of luck; but don't look like a *capitalista*, either. It's a problem!

The next most important point is how the feet shall be shod. I, as an expert on these matters, would suggest that you wear something sturdy, simple, appropriate, and workmanlike; for instance, an old pair of tennis shoes in which you can run very fast to the nearest doorway. As to the wearing of hats, some do and some don't. But I feel that it is well to have a hat in hand, instead of on your head, in case you are in a Capitalistic neighbourhood and want to show that you own a hat but are rather nonchalant about it. Another telling point about this is that, when you are in an extremely Socialistic neighbourhood and are seen carrying your hat instead of wearing it, the people will say (or at least you *hope* they will), "*There* is a young woman of the upper stratum who sympathizes with us. She has taken off her hat to prove it." And so you carry on from day to day, valiantly trying to fool all of the people all of the time.

I don't want to mislead you into thinking that during a revolution one is out gadding around every minute from class to class, dodging from pillar to post, and doing a piece of odd shopping here and there. There are times when the shooting dies down a bit, and you can't resist the temptation to satisfy curiosity and learn, first-hand, if Mrs. T. has yet been able to get milk for her children, or if the N.'s momentarily-expected heir has put in its appearance—for the facts of life go on, one learns, in spite of revolutions and no telephones. (Continued on page 133)



TILLY LOSCH, BY THE MARCHIONESS OF QUEENSBERRY

PAINTED LADIES

BY SEYMOUR LESLIE

CHANGING beauty types in women challenge the imagination of the cleverest painter, for women change physically with each decade. An uncomfortable astonishment would greet the arrival at a party of a bottle-necked Lawrence beauty with heaving bosom, or of Ingres's *Madame Moitessier* with her all-too-solid arms. Nor are there living specimens resembling those boneless wonders of Boldini, hectic-eyed Shannons or over-brilliant Sargents. Look on their pictures—and look on these, chosen as reflecting aspects of the current elegance. "It's a perpetual wonder," exploded one paint leader, "the things that women can do to themselves!" Note our stream-lined compact bodies, Hepburn cheek structure, brightness without hardness—the Woman of the Thirties.

Perhaps this evolution of a new kind of beauty is one reason why portraits are still painted; a vanishing art refuses to vanish, and the portrait-painter, best paid but most criticized of artists, is solving his present-day difficulties. For years, the best painting "thought" has focused on landscape and still-life problems. Close-ups of humble and sometimes unpleasant objects, and stony scenes in high lights and low latitudes have held the walls. Perspectives effected by tones and the nice balancing of colours provided technical fun in which others were not expected to join. A "likeness" was the last thing desired in their rare portraits.

During this time, the portrait-painters were menaced on the other flank by the advance of the camera artist who had survived the out-of-focus (false Monet) phase of photography and stolen the secrets of light and design. The portrait-painter of 1936 must combine an interpretative "likeness" and decorative effect, please his sitter and—more difficult—please his or her friends' friends. He is a brave man but a well-paid one, with a guaranteed market. He can still demand his (Continued on page 120)



PENELOPE MAFFEY, BY SIMON ELWES



MRS. HORACE COLE, BY AUGUSTUS JOHN



KYRA NIJINSKA, BY OSWALD BIRLEY



LADY OPPENHEIMER, BY DIETZ EDZARD



ELSA LANCHESTER, BY R. G. EVES



BACK VIEWS OF THESE MODELS ON PAGE 120

• Frock No. 454: An Empire gown with a high modeled waist, a scarf draped at the neck and melting into sleeves. Designed for sizes 12 to 20; 30 to 40
• Ensemble No. S-3918: A peplum blouse to top a slender dress that may be worn alone. A bolero-jacket is included. Designed for sizes 12 to 20; 30 to 40
• Frock No. 7470: This dinner-dress is "Easy-to-Make," cut to show the instep, buttoned in front, with a fur collar-band. Designed for sizes 12 to 20; 30 to 44

• Frock No. 453: Braid edges the hem of this full-skirted dress and outlines the bodice. The gilet is detachable. Designed for sizes 12 to 20; 30 to 38

• Coat No. 458: A high-waisted coat with new seaming in the bodice and sleeves. You might make the whole top of fur. Designed for sizes 12 to 20; 30 to 42

• Frock No. 457: A small rolled collar and vertical sections on a neat little dress, perfect for street wear. Designed for sizes 14 to 20; 32 to 42





White sheep, black sheep

• White lamb—that light, silky, faintly marcelled fur appearing now in the fold of evening furs—in a graceful cape with a world of beauty and bravado in its flare and upstanding collar; Ben Cohen Finerfur Inc.; Neiman-Marcus
• White Persian lamb—less familiar than his black-coated brother but also in the peerage—for a concise little basque jacket that's worn over a simple black wool dinner-dress. Both models are from Milgrim; and from Neiman-Marcus





• Black Persian lamb—the prized curly species from Bokhara—in a three-tiered cape cut like a postilion rider's; from Gunther. Of the same fine fur—that Agnès "Liberté" cap, headed by snow-white feathers. Florence Reichman has it • Bombay lamb—a gallant little black-and-white spotted animal—worked into a short box-jacket that swings free and easy from your shoulders. The collar is small, tidy as can be, and sharply pointed in front. Revillon has this

STAUNCH NANTUCKET BARN, BY ANTON BRUEHL



MIDDLE WEST, R. F. D., BY DORIS LEE

WALKER GALLERIES



BACK IN BUCKS COUNTY, BY CHARLES SHEELER

ON THE BACK ROADS



PURE PENNSYLVANIA DUTCH BARN, BY CHARLES SHEELER

You would be hard put to it, anywhere between the boot of Italy and the North Cape of Norway, to find a town untouristed, an historic spot without admission fees, picture post-cards, and guides eager to stuff you with misinformation. But America, even along the highways, and more so off them, is still new country. Here you make your own discoveries.

Every one knows three peaks of architecture in the United States: the simple New England village, the aristocratic classic of the Old South (at its finest in Montgomery), and the adobe heritage from Indian and Spaniard, in New Mexico. Almost too late, we are becoming conscious of the loveliness of covered bridges —still a living art in Oregon and Gaspé.

But who has studied the American barn? Even in the Middle West, where almost every farmhouse is an atrocity, the barns have dignity and integrity. The Pennsylvania Dutchmen decorated their barns with murals as authentic as any primitive art recovered by the museum fanatics. Out in New Mexico, one again meets the barn mural—and there the style is gently Mexican. Barns are a field of architecture where functionalism was supreme long before the word was coined.

You may stumble, without ever having heard of it, upon that amazing natural paint-pot which the belittling maps call Coal Mine Canyon, ten miles east of Tuba City in the Western Navajo Reservation. That scarlet rock fantasy, in a sense which famous Rothenburg and Yellowstone can never match, is henceforth yours. They may pave the roads across the desert, fill the *National Geographic* with photographs of the canyon—but we got there before we ever saw it on picture post-cards.

Another ten years, and the W. P. A. may have completed its Baedeker of all America; every minor battle-field may be posted with signs, as is already true in Virginia; every canyon may have its depth, width, and chemical composition as accurately recorded as though it were the Natural Bridge, where the rock walls which George Washington once found so silent now echo, from eight in the morning to midnight, to Grieg's *Peer Gynt Suite* played by an invisible electric phonograph.

No guide-book can ever rob the watchful automobilist of the excitement of his first glimpse, somewhere in Arkansas, of a scissor-tailed flycatcher, wabbling across the road, balancing its long tail, or destroy the brilliance of the Steller's jays that make the pine woods of the Southwest raucous. Those coveys of California quail, with their plumes like unicorns upon their foreheads; the quick, audacious road-runners of Arizona; the skimming black terns that seem so out of place on the inland lakes of Minnesota; the huge black ravens on the Klamath River; the weird cormorants that beat past California's Point Lobos in long, watchful lines; the desert doves which flutter out of the dust beneath the car's wheels.

The big trees of the Sierras have been well advertised; but few hear of the more beautiful sugar pines that tower beside them, and from beneath the tall green forests of the Redwood Highway gleam the magnolia-like leaves and the strange red bark of that amazing madroña-tree, of which even the Californians have never boasted enough. The "salt cedars" of West Texas—pink-flowering tamarisks from Asia's Gobi—are as novel as the palms and obscene cacti and towering Eucalyptus of the West Coast; the joshua-trees east of San Bernardino are as unnatural as the contorted lava flows and jagged buttes of the desert.

No authority told us that Pecos, Texas, was about to open its amateur rodeo. Pecos may resent my saying it, (Continued on page 128)

BY LEWIS GANNETT

VOGUE'S FINDS OF THE FORTNIGHT



ALL FROM RUSSEKS. SEE PAGE 40 FOR SHOPS IN OTHER CITIES

Autumn is upon you, and you suddenly find yourself wanting a lot of things desperately: a new apartment, a new hair-do, a new face, a flock of tickets to the new shows, several flocks of new clothes; but—before any of them, and more than any of them—a new suit. Quickly! And here it is—in the four supreme manifestations of its autumn glory. First the peplum, the darling of the Paris Collections, the sky-rocketing star of the season; then the stubby box-jacket, which, with a dress under it, makes an infinitely versatile costume; then the tunic, continuing its triumphal march because it looks so right on so many people; then the full-length princesse coat and skirt, the town-or-country classic that no woman in her senses should even try to live without. They all flare, somewhere; they all have flair, in every fresh new line of them. And not only flair, but the fine fabric and careful workmanship of all Finds of the Fortnight.

• All four models, and the hats shown with them, are at Russeks, in New York. Shops in other cities that have the four suits are listed on page 40.



HORST



PEPLUM (opposite): short and sharp and triumphantly chic, jutting out over a suit of fine Juilliard hair-cloth. The wide collar is black Persian lamb, the bow-tied blouse is of Doucet satin. In black, or the deep new colours; $95. The peaked hat is antelope

SHORT JACKET (left): square-shouldered, loose-swinging, bordered around the neck, down the sides, and across the front with Persian lamb. With it a slim dress you'll wear under furs later. Of Juilliard's smooth black wool; $80. Felt turban with ends rampant

TUNIC (centre): flaring and flattering as ever, also black, and also trimmed with the all-important Persian lamb for its cuffs and high coachman collar. The skirt is straight as a die; the fabric is a soft nubbed hair-cloth; $65. Cone-shaped felt hat

PRINCESSE (right): the indispensable full-length coat that goes everywhere, town or country, over dresses or over the skirt to match. It's of Forstmann wool in warm autumn colours, buttoned up to a close-fitting Kolinsky collar; $80. Felt hat with turned-up side



by Countess Edouard Oppersdorff

Shooting stags in Austria

WOULDN'T you think they'd close the dead one's eyes? Wouldn't you think they'd let him (the stag) cool? Before you know it, they're cutting him up, sawing off his head . . the pretty noise of bones being severed by the axe. As Dorothy Parker said, "It's little things like this that fidget me."

Götterdämmerung, Crépuscule des Dieux, Twilight of the Gods—is the only thing I can think of, only it's the other way round. It is dawn. Awake since three, we've been climbing since four through blackness, with only stars to light the way, and here and there a glow-worm. Now something enormous—a great awakening—is preparing itself back of that huge black triangle that is a mountain. A tumbling leaf fairly clatters through the branches on its dizzy way to earth. It is the moment deep when we are conscious of ourselves amidst a darkness which we feel is green. In truth, the colours flow back into the veins of leaves and tiny blades of grass and they are green. With one wild burst the light takes wing. The night is forgotten.

We are only a third of the way up.

Impossible to describe the ruggedness of our zig-zagging ascent. Step by step. Higher and higher. Over pine-needles and rotting leaves. Rocks, boulders to hurdle. Step by step, lifting one heavy hobnailed foot after the other, placing it with utmost care not to have nails hit against stone. Step by step . . up . . up . .

Now we are here and have chosen our spot—a valley to the left, a valley to the right. Hickory sticks are stuck in the ground. The guns lean against a tree. The ruck-sack is unpacked. We settle down for goodness knows how many minutes or hours. Tea-snaps and sandwiches after such a climb are not unwelcome. Zep, with his hooked nose and long pipe, Edy, and I scour the pine bushes and stony summits like hungry eagles. The wind is bad they say.

Still here—in the shade of freckled sunlight. Fifty or sixty chamois have trespassed by. Deer and young stags are sunning themselves and gracefully picking their way among the bushes. Funny, I said to Edy, how a bunch of orangeleaves can fool you, whereupon the orangeleaves got up and trotted away. The wind is changing they say.

No luck. Chilled and cramped, in the late afternoon we are glad to shake a leg once more. After stalking for another hour or so, we lie flat on our stomachs over the edge of a cliff, and watch the pearl-grey tide roll in, catch and drown the exhausted yellow leaves. The mountains, too, are tired and fold in on each other without a murmur in quiet shades of lilac. A great roar in the valley below gives us a clue for to-morrow's stalking. The night is cool. We return home in darkness with stars, and here and there a glowworm to light the way.

Our hut is quite lost in the mountains—suspended as it were between the heavens and the planet earth. Were one to shout or yodel, one's voice would echo and reecho, be bounced along from crag to crag, and finally in the end join up, perhaps, with some distant waterfall and be carried away in cold clear gargling.

The oil lamps are lit. Shutters are closed to hide the light. There is a strong smell of leather and kerosene. Woollen socks are over the stove to dry. On wooden pegs hang field-glasses, guns, *Lodens.*

If you really want to profit by shooting, be sure to take along a book on ant and small animal life. Cramped behind a tree, hidden by a screen of branches, we sit for seven mortal hours. We see nothing, hear nothing, smell nothing. Final conclusion, after seven hours only, there *is* nothing.

Three of us in a space less than six feet square. First one hip-bone, then the other. To sleep, to relax and enjoy it, to sing a little song—out of the question. Besides, Zep's great foot is no soft pillow for the head. The ants crawl in and the ants crawl out. Verily, verily, we can learn from ants.

Why they call it Running Season is more than I can see. I never saw one run exactly. Drunk with love, they stagger through the woods. From barren summits to wooded thicknesses come their calls—huge deep-throated roars, anguished groans, and frenzied grunts punctuated by the hiccoughing, imploring whines of the deer.

We wake at four to find it bitterly cold and snow on the ground. A reluctant dawn, in no way rosy-fingered, dribbles in in mist and wetness. One notices nothing, until all at once the light is evenly spread like butter over everything. Trees stitched in sepia against the snow. Moving, shifting banks of fog washing in and washing out in perfect rhythm. A young stag six-pointer comes out, stands a moment with front leg lifted, sniffs the morning air, then trots off. (Continued on page 134)



I WAS ASTOUNDED...

My own Annie could'nt do it better...

"Believe it or not, I've spent the *entire* morning in the soup kitchens of the Campbell people and it's changed my life . . . No, really I mean it. It was *fascinating.* You can't imagine the quality of the food that goes into those Campbell's Soups. Chickens, much plumper and richer than those I get at the market; mushrooms in little baskets like those you see at the fancy Park Avenue grocers, marvelous French carrots, little, tender baby lima beans. I saw the fresh celery coming off the farm trucks, smelling like heaven, with all the damp rich earth still clinging to the stalks . . . They made me taste the butter, and it's literally as fine as the butter on my own breakfast tray. The cream . . .

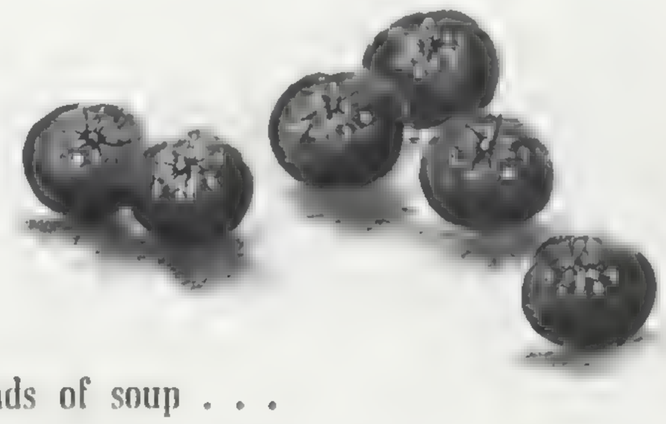




I'm not exaggerating . . . is much thicker than what we call whipping cream in town. Why it's so thick it will hardly pour. They put *real sherry* in some of the soups . . . not cheap cooking sherry, either. And as for the Campbell tomatoes, they're all raised *like babies* by specialists, and every one has a pedigree a mile long.

And it's all done by nice clean looking cooks like my own Annie . . . I tell you I'll *never* go to the trouble of making soup again. After all, who would dream of baking bread at home? It's coming to the same point with soup . . .

Campbell's do it so well now that it's really needless to waste the time and the cost of the ingredients.



So there's one problem solved for good and all. Campbell's 21 kinds of soup . . . 21 perfectly elegant-sounding, come-hither soups at your grocer's for you to browse among and choose . . .

Eenie, meenie, minie mo . . ."





Constantly Charming

THESE HANDS THAT PEGGY SAGE ATTENDS



The graceful, flower-like hands of the Hon. Mrs. Brinsley Plunket, of Luttrellstown, Clonsilla...a delightful, privately owned island in County Dublin. She is wearing Miss Sage's Imperial shade of nail polish.

For hands that match in glamour their gowns, their make-up, their jewels . . . so many of the world's smartest women turn to Peggy Sage and her exclusive Salons in New York, London and Paris.

On a recent visit to New York, that lovely young Englishwoman, the Honorable Mrs. Brinsley Plunket, posed at the Peggy Sage Salon for this photograph of her hands. And the secret of their grooming, of their satiny-textured skin and exquisite fingertips, is the famous Salon Manicure Method created by Peggy Sage. A really simple and luxurious beauty method, so easy to follow at home.

Miss Sage's dozens of nail polish colors are exclusive, utterly smart and new. Tulip, Dusty Rose, Red Banana and Rust lend enchanting color harmony to Fall and Winter costumes. For every occasion, for every demand, there are distinguished Peggy Sage rose and red and precious jewel tones!

And how quickly, with Miss Sage's Hand Creams and Lotions, with her gentle emollients for nails and cuticle, the charm of beautiful hands is completed. At the better Cosmetic Departments you'll find them all.



PEGGY SAGE

SALON MANICURE PREPARATIONS

Liquid Polish $1.00 . . . Lubricant Polish Remover 50¢ . . . Cuticle Remover 75¢ Nail Dress $1.00 (for the health of nails and cuticle) . . . Gardenia Liquid Hand Cream $1.00 . . . Hand Lotion $1.00 . . . Hand Mask Cream $1.00 . . . Hand Smoother and Softener Cream $1.00. Complete Manicure Sets $3 to $35.

PEGGY SAGE SALONS: 50 EAST 57TH STREET, NEW YORK . . . PHONE PLAZA 3-9011.
LONDON: ONE THIRTY NEW BOND STREET . . . PARIS: SEVEN PLACE VENDOME

DISCOVERIES IN BEAUTY



ANDERSEN

Helena Rubinstein creates inspired bath adjuncts: body sachet; a set of small flacons of Enchante Bath Essence; and Herbal soap

It is after summer when we start to pay the penalty for basking in the sun. Our carefully cultivated tan goes yellow on us. Skin has roughened under sun and wind. Hair looks like straw. Fingernails break, and cuticle is dry and rough. In a word, we need a bit of general renovating. To start with one phase, Cutex has worked out a neat little program for reconditioning nails and cuticle. As a first step they suggest using Cutex oily polish remover when you are changing your polish, because the oil content in this remover makes it non-drying. Then, they advocate a hot oil treatment once a week. For this, Cutex Cuticle Oil is heated to blood temperature, since a heated oil gets deeper into the cuticle. Not only the nails and the cuticle around them are massaged, but the whole length of the fingers as well, to stimulate circulation. In the interim, cuticle cream is to be used every night, rubbed gently around the cuticle. To our minds, the best way of being sure that you use such a preparation at night is to keep it in the drawer of the bedside table, and massage the cream in just as you go off to sleep. You find that it becomes second nature after a while.

Aside from the fact that all of this cure is apropos at this time of suffering nails, it is of note, too, because the formulae of many of the Cutex preparations have, after extensive research and trial, been revised so that the remover combines more of the softening element and the polishes go on with a smoother, deeper lustre that seems to defy more than the usual amount of wear and tear.

Another product over which the Cutex laboratories have been humming is their new Odo-ro-no "Ice." And well might they hum, for here is a cream, the odour of which is very light and immediately disappears, and which, when patted in (not rubbed), then washed with water, leaves the skin not only odourless, but proof against perspiration for some time to come. All preparations of this type vary somewhat according to the individual reaction of the person who uses them, but the Odo-ro-no Ice, which is so beautifully simple to use, prevents perspiration for from one to three days.

• The problem of your waning tan and the powders to complement it has been neatly taken in hand by Richard Hudnut in the DuBarry Tan Powder Palette. This is a set of four powder shades that range from a warm tan colour to a delicate rachel. You can work this several ways. If your colour is only beginning to fade, you can prolong its effect by the use of the deepest colour. When the tan is in its in-between stages, one of the lighter shades keeps all in harmony. And the idea of different powder shades for day and evening is always a good one, anyway. The palette is an attractive bit of equipment and costs only a small sum of money.

It's never too early in life to look out for your throat-line, and the newest Richard Hudnut preparation is a dry-skin cream adapted both for younger and older skins. This is the DuBarry Derma-Sec Formula, and a régime has been worked out for using this cream to best effect which goes as follows: After your face and neck are thoroughly cleansed, the Derma-Sec Formula is spread generously over the neck and throat, and you press in the cream gently with an upward motion from the base of the throat. Then, while the cream is working its way into the skin, you take advantage (Continued on page 112)



"Leash" a Cologne for pups is housed in a fine green kennel; Bonwit Teller

People Notice Skin Faults



LINES
"SHE'S LOOKING OLD"

LARGE PORES
"SHE'S LOSING HER LOOKS"

BLEMISHES
"HER SKIN IS NEVER CLEAR"

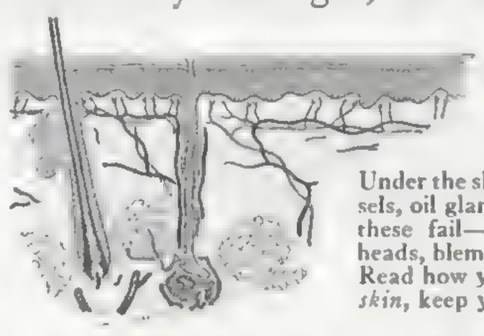
Miss Dorothy Day: "Pond's Cold Cream keeps my skin free from little lines."

These Faults Start in Your Under Skin—and there's where you must treat them

A GLANCE at your skin—and people form opinions! A single blemish . . . "Her skin's never clear." Tired lines creeping in . . . "She's looking old." The first coarse pores . . . "She's losing her good looks!"

You can change all that! . . . Surprise everybody with a glorious new impression of your skin—in a few short weeks.

You must fight those faults people notice. Fight them right where they begin—in your *underskin*. Look at the accompanying skin diagram. See all the tiny oil glands, blood vessels, skin cells underneath, which rush life to your outer skin—keep it free of flaws. When they lose vigor, skin faults begin. But



Good looks start here...

Under the skin you see are blood vessels, oil glands, nerves, fibres. When these fail—age signs come, blackheads, blemishes spoil your looks... Read how you can rouse this *underskin*, keep your outer skin faultless!

you can *keep them active!* Rouse that underskin, by the faithful use of Pond's deep-skin treatment. See those faults quickly go!

Pond's Cold Cream is made with fine, specially processed oils which go deep. It lifts out all dirt and make-up—freshens your skin immediately. Now—pat in a second application, briskly. Feel the failing underskin waken. Circulation more active. Soon oil glands, cells are acting normally.

Do this regularly. In a few weeks your skin will be noticed by everyone, but for a different reason . . . It's so fresh and clear and smooth . . . *beautiful!*

More than cleansing—this way

Here's the famous Pond's method. It does more than cleanse:

Every night, cleanse with Pond's Cold Cream. Watch it bring out all the dirt, make-up, skin secretions. Wipe it all off! . . . Now pat in more cream briskly. Rouse that failing underskin. Set it to work again—for that clear, smooth, line-free skin you want.

Every morning, and during the day, repeat this treatment with Pond's Cold Cream. Your skin becomes softer, finer, every time. Powder goes on beautifully.

Start in at once. The coupon brings a special 9-treatment tube of Pond's Cold Cream.



Miss Bettina Belmont
"I keep my skin in good condition with Pond's Cold Cream. It never lets blackheads, coarse pores, or blemishes come out on my skin."

Send for SPECIAL 9-TREATMENT TUBE *and 3 other Pond's Beauty Aids*

POND'S, Dept.J-56, Clinton, Conn.
Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name_____

Street _____

City_____ State_____

Copyright, 1936, Pond's Extract Company



MINK TODAY

A thoroughbred natural mink coat like this . . . is the soundest of all fur investments. Gunther's long experience in the selection and working of fine mink is responsible for the elegance of line and lightness in weight of all Gunther mink coats. This coat, $2950. Others, $1875.

GUNTHER

666 FIFTH AVENUE • NEW YORK

FURRIERS SINCE 1820

DISCOVERIES IN BEAUTY

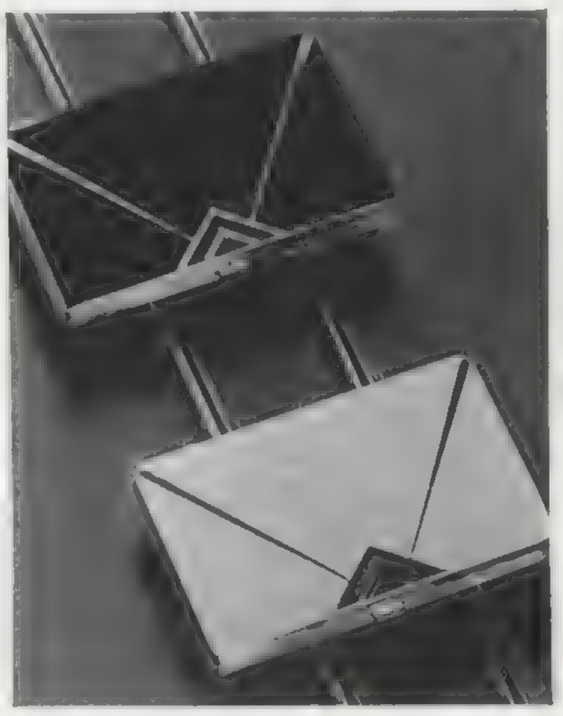


Houbigant presents "Little Originals" of the famous Quelques Fleurs and Ideal, even to miniature replicas of the boxes

(Continued from page 110) of the time to help strengthen the throat muscles with exercise, in this manner. Raising the chin high, drop it to the chest, bend the head to the right shoulder, to the left shoulder, then rotate the head. Repeat this six or eight times, then go to bed, leaving what cream remains on over night. You will note improvement in a satisfactorily brief space of time.

• Wending its way from the South, where it has been used for years, is a product known as Ammen's Powder. This is a preparation unique in itself because, while it is a talcum powder and has an unusually pleasant fragrance, there isn't a drop of perfume in its composition. The scent comes from a blend of essential oils all of which are of value in caring for the skin, and, while it is delightful to use after bathing, this powder also has curative powers for such troublesome conditions as prickly heat and sunburn. Ammen's Powder has some deodorant properties and is as good for your baby as it is for you and many physicians recommend it for this purpose. Men like it, too, and won't consider it a bit effeminate. All in all, a pleasant addition to have in any bathroom cabinet.

• The Roger and Gallet soap, which is always a joy in any fragrance, is now available in gardenia scent, three creamy cakes in a box. To complement this, there is a gardenia sachet that will make you think a gardenia tree has suddenly come into bloom in your lingerie drawer when you whiff the scent. You can find the Roger and Gallet soaps and sachets in shops all over the country, in all the lovely fragrances, as well as the gardenia.



The smart Houbigant vanity-cases complement the newest costume colours

• If you want to use a final touch of artistry in putting on your eye shadow, use a brush, an eye-shadow brush, in fact. Such a brush has been designed by the Kurlash Company, a slim brush like your childhood's water-colour brushes, but with a gold coloured handle, and fine camel's-hair tip. You brush your shadow on delicately with the little brush, and in the evening, for an added bit of glamour, you can brush a gold or silver shadow over a coloured one. Kurlash has a brand new eye-shadow shade, Mahogany, that is most dramatic as a background for gold at night. The Eye-Beauty Brush can also be used to good effect on your brows, and for elongating the brow-line in an entirely natural manner.

• Pine is one of the scents that succeed in being both stimulating and restful at the same time, and that is why for many it is the perfect solution for the bath. The new "Pine Oil for the Bath," by Daggett and Ramsdell, makes the most of this double action in that, once you have sprinkled a few drops of the concentrated pine essence into your lukewarm tub, you find that your nerves relax while your spirits rise. If you are a shower addict, it is pleasant to put a few drops of the oil on your skin, turn the chill water on, and fancy yourself bathing in a pool in the heart of a pine forest. Daggett and Ramsdell also have a new brilliantine, which we think is important because good brilliantine is too little used and known in general. This "Perfect Brilliantine" is light in scent and in consistency, and when sprayed from a fine atomizer, it gives a lustre to your hair that probably hasn't been visible for some time.

• Lydia O'Leary, whose Covermark has been a boon and a blessing in concealing both disfiguring birthmarks and minor blemishes, has now produced this cream in a new, convenient stick form, known as "Spot-Stik."



THE Sun is shining for *your* beauty. Science has captured its gentlest rays and endowed the world-renowned Woodbury's Facial Soap with the benefits of "Filtered Sunshine".

Again your faith in Woodbury's finer quality is confirmed! This beauty soap first won fame more than 50 years ago, when a skin specialist created the original formula. More than any other, it has fulfilled the hopes of women everywhere for smooth, fault-free complexions. And now a new luxury enriches its lather!

New Scientific Discovery

Certain benign rays of the sun are known to have an amazing power for making the skin bloom with radiant health. And so it came about that these kindly rays are now irradiated, by an exclusive, patented process, into one of Woodbury's costliest ingredients. An achievement of which Woodbury skin scientists may well be proud!

From Woodbury's creamy lather, as you wash and bathe, your skin now absorbs the wholesome, purifying qualities of "Filtered Sunshine". This has been *proved* by extensive tests made by a leading American university.

Only 10c a Cake

Yet this added refinement of Woodbury's famous beauty formula costs you no more! Formerly Woodbury's was 25c a cake. More recently, only 10c. And 10c its price remains, for the same generous-size, long-lasting cake that for years sold at a quarter.

Your own complexion . . . your skin *all over* has much to gain in loveliness from the "Filtered Sunshine" Woodbury's. Your whole family, your children . . . the baby, too . . . deserve the benefits this glorious soap provides. Get it *today* at any drug, department, ten-cent store or from your grocer!

•

READ THIS MONEY-BACK OFFER!

Buy 3 cakes of Woodbury's. Use 2 cakes. If you're not convinced that this is the finest soap you've ever tried, do this: Mail to us before October 31, 1936, the unused cake in wrapper (seals unbroken) and wrappers from the 2 used cakes. Tell why Woodbury's did not suit you; also amount you paid for the 3 cakes. Purchase price, plus postage, will be promptly refunded. John H. Woodbury, Inc., 1069 Alfred Street, Cincinnati, Ohio. In Canada, John H. Woodbury, Ltd., Perth, Ontario.

TUNE IN
on PAUL WHITEMAN,
NBC Network
—every Sunday evening

Avoid imitations. Look for the head and signature, *John H. Woodbury, Inc.*, on all Woodbury products.

© 1936, John H. Woodbury, Inc.

A BRADLEY GOES BARBARIC! Two-piece knit with a bit of splendor in "baronduki" fur bands on the collar and old gold buttons. Of Chenille yarn in subtle "duo-tone" shades for fall. A step ahead in culture for college, town or business. At fine stores everywhere. Bradley Knitting Company, Delavan, Wis.

HANDCRAFTED BY Bradley



SHOP-HOUND FARES FORTH



BEING a pretty privileged dog, Shop-Hound has just had a ride on the newest stream-lined train, New York Central's *Mercury*. The only possible complaint that can be made about the new stream-liner is like the "floating hotel" plaint about ocean liners: you would never suspect that you were on a train at all. Designed, both inside and out, by Mr. Henry Dreyfuss, it has arm-chairs that lure you to lounge, an excellent bar and restaurant, and an observation car that ought, by rights, to be called something elegant like "Rear Salon" or "Veranda." My two chaperons can be seen above, leaving Grand Central Station in more-than-Oriental splendour. The left-hand one wears a grey jacket over a grey-and-blue plaid skirt, the other a black wool suit with red flannel revers; both from Bergdorf Goodman.

BELOW is the solution to several autumn problems; Elizabeth Arden's divine new bag, complete with compact-and-lipstick set and special pockets for cigarettes, matches, papers, and change-purse. Its smartness lies in the excellent cut of the deep yoke-top, in the simple gold banding, and in the fact that you can have it in numerous colours to match your favourite woollens. Of suède, calf, lizard, or alligator, it costs around $45. Shown with it are suède Aris gloves with hand-sewn lines.

YOU'VE been tipped off before, but it's only fair to tell you that Mr. Jerry Dreyfoos is being "discovered" by an increasingly large number of smart ladies who want a lot of attention, a good fitter, and fine materials, in a custom-made hat for not too exorbitant a price. When I say discovered, I mean by you retail customers; hat buyers for chic out-of-town shops discovered him long ago. His comparatively new little custom shop is called Rilla Marie, and it's at 485 Madison Avenue; Mr. Dreyfoos himself doesn't usually appear, but you can be clever and ask for him at a final fitting.

SIXTY-FIVE years of conservatism haven't impaired Frank Brothers' flexibility. Not content with their reputation for well-made shoes of excellent leathers, they are now out to please the younger set with shorter vamps, rounder toes, and any fashion vagaries your little hearts may desire. Consequently, there has been a revolution on the third floor of their shop at 588 Fifth Avenue.

As this goes to press, the paint on the third floor is not yet dry; but the colour scheme promises to be a symphony in tomato-bisque and grey. The oval room has deep wall seats, full-length mirrors, and many other comforts suggested by a flock of questionnaires to the Junior League.

But all this involves no sacrifice of the Old Guard departments. The idea is to continue to serve one generation with those grand walking shoes, and snag the progeny with a smart new shoe group—the "Sophistocrats."

In evidence, I show below, right, a Cordovan ghillie (around $10) from the English Shop, to prove that things haven't changed there; and, left, a high-cut "Sophistocrat" pump of suède and patent leather. It's about $15, but prices in the new shop will start at around $10. (Continued on page 116)

RAWLINGS





The Du Barry Salon at 693 Fifth Avenue, New York . . . six floors devoted to beauty, from coiffure to pedicure.



OUT OF THE *Du Barry* SALON —into your Beauty life

Women who are busy for whatever reason—in business, in professions, in society, at home—simply have to look lovely as quickly as possible. And they must retain their good looks—as easily as possible. To them Du Barry Beauty Preparations are dedicated. For them the Du Barry Salon on Fifth Avenue is maintained. But—and this is so important—behind all this glamour and glory of achievement is the serious thought of the scientists in our laboratories. It is because of this scientific background that Du Barry Beauty Preparations are so consistently successful in keeping women looking their best—whether used in our New York Salon or in your own Du Barry Salon-at-home!

ABOUT THE DU BARRY SALON—Our coiffure-to-pedicure service at the Du Barry Salon, 693 Fifth Avenue, has become a *must* in the busy New York woman's life, and in the life of the out-of-town visitor, too! It includes slenderizing, face treatments and head-to-toe grooming, and the woman who needs things done "*quick*", has found the Du Barry Salon the answer to her needs. Phone PLaza 3-6930 and say when! *The coiffure on the lovely lady in the picture is from the Du Barry Salon.*



THE DU BARRY *MUSTS* FOR THE BUSY WOMAN

A carefully co-ordinated group of Du Barry Beauty Preparations is exactly what a woman needs who wants to be lovely, though busy.

FOR CONSISTENT CARE OF THE SKIN . . .

Special Cleansing Cream	$1.00
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MAKE-UP . . .

Face Powder	$2.00
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Lipstick	$1.00
Milk of Cucumber Foundation . . .	$1.25
Eye Shadow and Lash Beauty, each	$1.00

RICHARD HUDNUT

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Buenos Aires . Mexico City . Budapest . Capetown
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Du Barry beauty preparations

SKIP A *Birthday*

THIS YEAR!



Why not skip a birthday this year? Keep your complexion from aging a single line. Halt its darkening and sallowing.

Mere "slippery" creams won't do it. Exceptional richness, penetration, whitening qualities are necessary.

To accomplish this, Marie Earle has perfected a remarkable Basic Treatment. Just three preparations—simple to use—so unique in their results that *only a 10-minute application* is required!

The very first treatment will delight you. Incipient age lines are smoothed out. Your complexion is clarified... Begin your birthdayless year *today*.

Marie Earle's entire Basic Treatment may be had for $3 at all better stores.

MARIE EARLE'S FAMOUS BASIC TREATMENT

ESSENTIAL CREAM . . . *rich, honey-colored, soft, penetrating. Use first to cleanse. Then apply a second coat for skin nourishment.*

CUCUMBER EMULSION . . . *Spread over second coat of Essential Cream to speed penetration, whiten, clarify.*

EAU ANTIRIDES . . . *Completes Basic Treatment. A freshening and soothing tonic—aged like fine wine.*

•

After summer—
RECONDITION!

Summer-coarsened skin needs special reconditioning with Marie Earle's NURIMOR. *Extremely rich, many times as penetrating as ordinary "tissue" creams, quickly restores suppleness, smoothness. $5 and $8.50.*



Marie Earle

SHOP-HOUND FARES FORTH



MARTINUS ANDERSEN

AT various times, items like those at the right have been called "costume jewellery," "junk jewellery," and "gadgets." This year they have taken on exceptional grandeur; while definitely imitation, they are (when worn with restraint) effective and fun. At the top of the photograph are a dozen slim bracelets to clink on one wrist, from Bergdorf Goodman; next, a rhinestone orchid from Bonwit Teller. And at the bottom, a huge rhinestone clip, a mesh bracelet, and a metal bracelet with removable clips, from Saks-Fifth Avenue. They're all, I might add, far from expensive.

THE inexhaustibility of ideas from Paris continues to amaze me. Just when I thought there couldn't be anything new in the world in the way of evening jackets, I hear from my Paris spies that Bonwit Teller has tracked down Armand Meyer, a clever gentleman who does incredible things with feathers. And that Bonwit's has brought back to New York the jacket you see below—with puffed sleeves, peplum and all made entirely out of little coq feathers! It's very smart in black, and angelic in white. (The lady's jewels are from Marchak, in Paris.) Furthermore, Bonwit Teller is producing the same kind of separate black broadcloth skirt that a very chic lady in Paris wore with the feather jacket. They've also brought back Monsieur Meyer's long négligé coat of uncurled white ostrich feathers. Well, there's a dash of the Marlene Dietrich in all of us—and if this doesn't give us a chance to prove it, nothing ever will.

IT'S so seldom that eminently practical cold weather things have great chic that I think you should take a look at the coat Schiaparelli made of Alaska Sealskin, below. It's knee-length, full, comfortable and inviting; the big pouch pocket is like a handbag, and the high collarless neck is held with leather clips. The Comtesse de Castéja, who was photographed in it in Paris, is going to wear with it a brown antelope toque, also from Schiaparelli, with a pleated crown. Bonwit Teller is bringing the coat to New York, and what could be cozier for driving in the country, or for bitter days in town?

SHOP-HOUND is so frightfully urban that she assumed that everybody knew about Muriel King. But it appears that this column has never explained how Miss King works at her own shop, at 32 East Sixty-First Street. She is, of course, one of the best-known of American designers; but you may not know that you can have a Muriel King dress or suit or tea-gown for yourself and yourself alone. She makes the sketch with her own hand and marks it with your name, and no one else can even *see* it, much less imitate it. (Continued on page 118)



ANDRÉ DURST

One Silhouette in two Moods

MODERN CLASSIC · CHASED CLASSIC





These two important patterns in TREASURE Solid Silver have the same fundamental lines—the one expressed in ultra-simple surfaces of gleaming sterling—the other richly decorated with a formal floral design. Either one will form a modern setting of rare charm for the new season's hospitality and bring you satisfying beauty and craftsmanship to be cherished for years to come.

Write Dept. A-31 for literature and prices.

Lunt Silversmiths

GREENFIELD, MASSACHUSETTS

"A DIRECT HERITAGE OF FINE SILVERSMITHS FOR OVER TWO HUNDRED YEARS—MAKERS OF STERLING TABLEWARE EXCLUSIVELY."

Treat Yourself to Perfect

Poise

and suave foot beauty too...

For with the intriguing style and glove-like fit of these new Paradise models, you *know* you are wearing the smartest of smart fall shoes. And when you think of comfort while dancing, remember Tango, the "Flexible Instep" pump.

Eileen

In Black and Brown Shadow Kid.

Sonya

In Blue, Black, Brown, Green, Grey and Oxblood Gabardine; Suede and Patent combinations.

Cara

In Blue, Black, Brown, Stormy Grey, Green, and Oxblood; Gabardine and Suede combination.

Tango

In Shiny Black Patent and Marrona Brown Patent Leather; Black and Brown Suede, also all colors in kid.

$6.50 to $7.50

Slightly higher West of the Rockies

"She walks in beauty"

Paradise SHOES

BRAUER BROS. SHOE CO., St. Louis, Mo.

SHOP-HOUND FARES FORTH

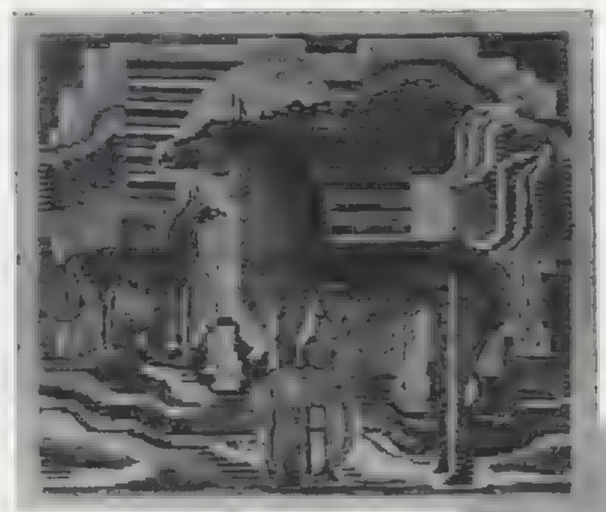
(Continued from page 116) Muriel King likes to puzzle her attractive curly head over especially knotty wardrobe problems, and to make one outfit change into several. Once she made a light-weight wardrobe for a chic and ardent lady flier, who, by a series of interchangeable jackets and skirts, was completely equipped for a hundred different occasions—in two conservative suitcases!

• The House of Mitzi has a new and nicer house these days, at 787 Madison Avenue—chiefly because its young proprietress, Miss Miriam, has been making such good hats for her customers that they (the customers, not the hats) got too numerous for her old shop. She's planning to have accessories now, too, which will please people who like to order their hats and choose their accessories in the same breath. Miss Miriam will make you anything from a riding hat up, for anything from about $11 up, but her talents are at their best in the dressier forms of headgear. Her street- and afternoon-hats have a fine audacity, not only of line, but of colour; for Miss Miriam, who used to confine herself to the stable blacks and browns and navy blues, now does things like combining deep blue and smoky violet, or putting orange and light-green pheasant feathers on a high, twisted toque of bottle-green velvet. But she still handles the old stand-bys masterfully; witness a black reversible-felt skull-cap with the ends making a wild pinwheel bow in the front centre.

• Marilyn Roth's little town, country, and travel-wear shop at 441 Madison Avenue—established barely a year ago—already has a well-defined path leading up to its door, not to mention a large and vociferous bunch of habituées. There are at least fifty-three reasons for this phenomenon; one is that Miss Roth doesn't think of a customer as something that has a standard pocket-book and takes a standard size (and likes it). Although her prices range up to about $90, they also range down to about $16—even lower, of course, for sweaters and hats. Knitted things, which start around $20, are her long suit, and no wonder. For one thing, she designs most of them herself; for another, she has them made at her own factory, so that if you happen to be one of those not-uncommon people with size fourteen shoulders and size sixteen hips, or (happy thought!) vice versa, the model you like will be made to fit you—at no extra cost. Similarly, if you happen to think that a certain sweater would be more becoming with a different neck-line, Miss Roth will cooperate cheerfully—unless she really doesn't agree with you, in which case she'll make sketches to prove her point.

Miss Roth's inexpensive tailored dresses are so redolent of good taste and so devoid of chichi that they make budget-ridden working girls and college girls think they've died and gone to heaven. For instance, a blue plaid dress (actually, it's a twelfth-century District check) of light wool, with a touch of white piqué at the neck, for about $20; or a simple navy blue wool dress with white woven dots and a hand-sewn piqué collar, beautifully tailored, for about $23. Incidentally, Miss Marguerite, Miss Roth's side-kick, designs hats to go with every costume in the shop.

• If, tucked away in your cupboard, you find a lot of priceless old linen (I wish it would happen to me occasionally) yellow with age and apparently on its last legs, send it to Alma Brolin's laundry at 174 East Eighty-Second Street. Miss Brolin's staff of blonde Nordics is specially trained to care for the very finest household linens and underwear; they're masterly at coping with men's shirts, too, no matter how fussy and individualistic the owners are about pleats and cuffs and the exact amount of starch in a collar. Miss Brolin started in about twenty-two years ago, and she knows what she's doing.

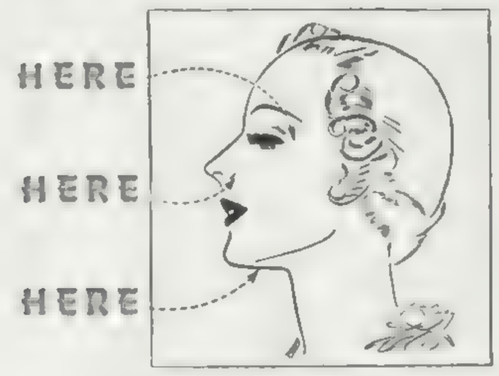




Two new needlepoint designs that are smart in Hiawatha yarn. Above, monotone horses on a modernistic landscape; right, a design for a child's room, with only the background to be finished. Both from John Wanamaker, New York and Philadelphia; Marshall Field; J. W. Robinson



Age comes fast after 30

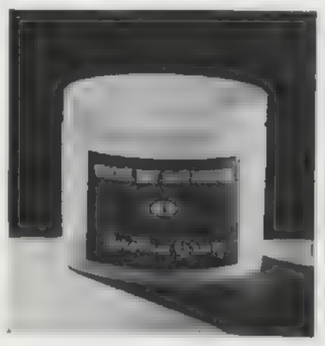


● Do you know where age signs first appear? There are three telltale places that call for special treatment. And so fast does Time work after 30, that the age-signs you can hardly notice today may be visible to everybody tomorrow.

The Dorothy Gray Salons have created creams specifically to help combat each condition . . . creams to keep you younger looking after 30. Here are the creams you need:

1. YOUR NOSE... here, pores and blackheads become conspicuous, making your skin look coarse and old... *unless* you have deep-down cleansing. *Keep your skin thoroughly cleansed with Cream 683 (Dry-Skin Cleanser). Its finely beaten oils cleanse deeply, float out embedded dirt from clogged pores ...$1. If your skin is normal or oily, use Dorothy Gray Cleansing Cream (liquefying) ...$1.*

2. YOUR EYES. . . here your skin needs special emollients to help prevent lines. *If you have noticeable crow's feet, counteract them with Eye-Wrinkle Paste. Soothing, rich, penetrating...$1.50. If your skin is excessively dry, Dorothy Gray Special Dry-Skin Mixture supplies the lubrication to keep it supple and smooth...$2.25.*



3. YOUR THROAT . . . here you need stimulation and an extra-rich cream to oppose crêpiness. *Dorothy Gray Throat Cream contains rich emollients to combat flabbiness, sagging, and "bracelet" lines. Smooth in well to bring up circulation . . . . . $4. With specially-tailored chin-strap . . . . . $5.*

To keep younger-looking, begin using these specialized treatment creams today. At your favorite cosmetic counter.

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DOROTHY GRAY SALONS
. . . a corporation, successor to Dorothy Gray

SALONS AT 683 FIFTH AVENUE, NEW YORK • LOS ANGELES • DENVER • WASHINGTON • BOSTON • MILWAUKEE • PARIS • BRUSSELS • AMSTERDAM • THE HAGUE • And on the Grace Line "Santa" ships.

Trimble

MAN-TAILORED FUR FELTS



THE KNICKERBOCKER

A keen, zestful town felt for wear with your tailored things. Note how the high-front, grooved-crown tapers low to the back. The brim is fairly broad and so flanged that you can do anything your heart desires with it.



THE HUNT CLUB

A knock-about sports block with tapered crown and skillfully curved turn-down crown. Dashing, sporting and tasteful.

Hand-blocked and tailored by one of America's finest men's hat manufacturers, these two keen creations by Trimble possess the masculine flair women are demanding this season. They're blocked from supreme fur felt with a European finish—a soft, petal-touch finish. They're astonishingly shape-retaining, too. At fine shops everywhere.

trimble hats

411 FIFTH AVENUE • NEW YORK, N. Y.

PAINTED LADIES

(Continued from page 98) twenty-five hundred to five thousand dollars and support the jealousy of struggling landscapists with an aristocratic calm.

In England, where the British cling loyally to the tradition of portrait-painting, Orpen made his characters act themselves, backed by a pictorial scenery, while John, on the contrary, dumps them down and makes them live by a magic technique. To-day's painters must be content with six or seven sittings, and suffer the handicap of modern clothes—fatal for men, they feel, though I can not see why. No longer can Gainsborough admirals in costume lean lightly on anchors, but some one might at least try to capture the rapt expression of the big executive closing a deal by telephone. We want more adventure in portraits.

In modern flats, the quick sketch, the decorative light-weight likeness often look more in place than the big, built-up "important" portrait. These delicate quick impressions are growing in popularity. (The tendency is for one picture in our small houses—and this a portrait.)

Practically all of these English artists have their theories. Simon Elwes, who painted the portrait of young Penelope Maffey on page 98, feels that the modern movement has produced a liking for pattern, so that the shapeless portrait has gone—a desire for design that allows no vagueness or impressionism gone sour.

Lady Queensberry, however, sees the sitter as a picture, refuses to over-exploit personality, stresses the decorative importance of the room, chooses the clothes of the sitters, prefers them informal. Evening dress, that horror that dates, is dead. Sympathetic rapport with sitter essential. A charming example of her work is shown by *Tilly Losch*.

In Paris, now, is Dietz Edzard, who invents his own dresses for his sitters and whose delicious portraits are full of a new tenderness. We show his *Lady Oppenheimer* with her lovely snowball of hair.

T. C. Dugdale sees the character-in-the-face, and considers that it is a clear gain that it is no longer necessary either to prettify or unflatter. He believes that frocks can date a sitter and a *robe de style* is better. Eves (his *Elsa Lanchester* we show), Brockhurst, Kelly, Laszlo, and of course Sir John Lavery are all important. Academy-phobes, incidentally, kindly concede Eves and Dugdale as the two most "possible" R. A.'s.

Oswald Birley standing before his striking portrait of a grand old lady, the Aga Khan's mother, once spoke of Franz Hals's marvellous representation of a sitter with no nonsense and no question of decoration yet often so decorative. The clothes of women to-day are more marvellous than ever. The eighteenth century was not so interested in lighting as to-day when people are so keen on reflected lights. (The "beads" of some artists are for all the world like those revolving mirror-balls that catch the spot-lights in dance halls.)

• For our gallery of painted ladies, acknowledgments and thanks are due not only to artists and sitters but also to the Leicester Galleries for Edzard's portrait of *Lady Oppenheimer*, Farquhar and Moloney for Augustus John's portrait of *Mrs. Horace Cole*, Paul Laib for *Nijinska* by Oswald Birley, and to George Miles for the other photographs.

DESIGNS FOR DRESSMAKING



You'll find other views of these new designs on pages 100 and 101. Designed for sizes: 453 in 12 to 20; 30 to 38; 458 in 12 to 20; 30 to 42; 457 in 14 to 20; 32 to 42; 454, S-3918 in 12 to 20; 30 to 40; and 7470 in 12 to 20; 30 to 44

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A Revelation in Figure Renovation

Nature is kind, sometimes — but FLEXEES are kinder, always. Be you tall or short — plump or willowy — there is a FLEXEES combination or girdle to point up your good points and tone down your little imperfections. You're in for a revelation in figure-renovation when you're sheathed in a FLEXEES. Control without restraint—figure-flattery without discomfort. It's the modern kind of foundation magic!

In Twin-Control for the average figure . . . Super-Control for the full figure. Girdles $3.50 to $15. Combinations $5 to $25. At all good stores.

Garment illustrated . . . $25

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TWIN AND SUPER CONTROL

THE WORLD'S LOVELIEST FOUNDATIONS

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When A Connoisseur Orders SHERRY It's "DUFF GORDON"





Throughout the world — at the finest homes, clubs or restaurants — the Sherry of the elite is Duff Gordon. In fact, it has been the Sherry of connoisseurs since 1772. So when ordering Sherry, say "Duff Gordon". Only then will you get the incomparable quality that comes from the largest reserves of the finest Sherries in Spain.

FAMOUS DUFF GORDON SHERRIES FOR EVERY PURSE AND PALATE...

No. 28 . . . . . *Medium Sweet*
Club Dry . . . . *A Dry Cocktail Sherry*
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ALCOHOL 21% BY VOLUME

SHAW ALEX D. SHAW, IMPORT DIVISION, NATIONAL DISTILLERS PRODUCTS CORP., NEW YORK

THIS BELIEVING WORLD

(Continued from page 80) the numerologist works out an answer, using numerals instead of stars. The answer may corroborate the astrologist's finding, or it may not. In exchange, the numerologist may ask for a horoscope for one of her clients, and use it, in conjunction with her own numerological chart, as a basis for advising the client. Again, a numerologist or an astrologer may send a client to a palmist for a supplementary character-reading much as a medical man may send a patient to a throat specialist.

Among these leading numerologists, astrologists, and palmists there is a high degree of mutual regard and cooperation. They admire one another and have apparently as much faith in their colleagues' sciences as they have in their own. But for practitioners outside their exclusive group they have nothing but scorn. They all told me gravely that the reading of tea-leaves, crystal-gazing, phrenology, and all forms of spiritualism are "pure charlatanism." They are opposed to pageantry and abracadabra. They dress conventionally, avoid funny hats, beads and robes, and sit at desks, like doctors or lawyers, when they are talking to customers. They talk pretty sensibly, on the whole. They all have steel filing-cabinets containing case histories of clients and elaborate card-index systems to which they refer from time to time as they talk.

STAR-GAZER

Helene Paul, the astrologer, interested me especially because she is concerned chiefly with giving advice to business men. I still find it difficult to realize that many of our business executives are strongly influenced in their decisions by the stars. Miss Paul is a handsome blond lady who looks a little like a serious-minded Ina Claire. Some of her clients drop in for advice on their way to their offices in the morning.

Miss Paul starts her day at eight forty-five. She sits at a big desk, looks at you candidly and barks advice much as an executive barks an order. She showed me the file of one of her business men—on my promise not to mention his name in print. He is the head of a manufacturing company. The company has a sales force, a research laboratory, an efficiency expert, and all those things a big manufacturing company would have. In this gentleman's file in Miss Paul's office, I saw horoscopes labelled "foreign contacts," "old customers," "new contacts," "laboratory experiments," "sales calls" and so on—a horoscope for every branch of the business. This manufacturer frequently asks Miss Paul what day would be a good day for making new contacts. If she says, "Wait till the middle of May," he waits till the middle of May. Similarly, he advises his research men (having asked Miss Paul first, himself) that such-and-such a day will be a good day to try to work out the new formula which is supposed to improve greatly the company's product.

Miss Paul says she has a score or so of business men who ask her advice constantly like this. Some of them are big men—men I had heard of before. Besides these, she has a steady stream of new clients who pay ten dollars apiece for horoscopes. She is busy all day and even stays in the city on week-ends in order to catch up with her mail-order business. She advises dozens of people by mail. There is an importer in Sydney who won't make a move until he has had a word from Miss Paul.

Miss Paul used to be a dress designer—had a national mail-order business. She speculated in Wall Street and was speculating when the crash came. She learned, she says, that her judgment was good for other people but not good for herself. She'd been interested in astrology but hadn't used it in her business. After the crash, she studied it, began to advise her friends, and worked up from the friends to outside clients. Business men who have visited her usually tell their colleagues about her. She impresses business men deeply because she not only knows about astrology but also about business. She knows, for instance, what an invoice is. Few astrologers know that, it seems.

THE HAND THAT ROCKS—

Jumping from astrology to palmistry, there is Dr. William G. Benham. Dr. Benham is a keen old gentleman of seventy-some. Much of his business lies in visiting private schools and reading the palms of students so that the head master may learn what vocation each student is best suited for. I was amazed simply because I hadn't known that there were any schools or any head masters under the influence of palmistry.

Dr. Benham is perhaps the leading palmist of the country—maybe of the world. He prefers to be called a "career specialist." He is the author of two authoritative works, "The Laws of Scientific Hand Reading" and "How to Choose Vocations from the Hands." He is as sincere a man as I have ever met. He deals mostly with children, some of whom, I am convinced by a private correspondence that he showed to me, come from New York's best families. He looks at a child's hands and tells its parents what sort of career the child should be trained for. He has, besides, more clients than he can take care of among elderly, wealthy persons who don't want careers but who would like a hobby or two. He looks at the hands of these people and tells them that they should go in for modern art, chess, trotting horses or whatever it is which, according to their hands, would suit them best. Dr. Benham is a moderately wealthy man himself. He has a large office-apartment and a country house. Mrs. Benham, an engaging elderly lady with white hair, lives with him. Some years ago she found she needed a hobby, and her husband, after a glance at her hands, put her on to collecting antique furniture. She does that now and has a fine time doing it.

You have probably heard of Myra Kingsley, the astrologer. She is married now, having predicted that eventuality to the very day two years before she met the gentleman, but among her clients she is still known by her maiden name. Miss Kingsley lives and works on Park Avenue. She began her astrological (Continued on page 124)







● The Greentree Fair is seventh heaven for smart-set children. Frank Buck's elephant, Trixie, was one of the great hits of the day. Nancy Morgan's Kodak caught Trixie in these two rambles around the grounds.

● (Left) Wherever exciting things are going on, you'll find Miss Nancy Morgan and her faithful Kodak Bantam Special on the job. Snapped here by Mrs. Austen Gray.

SOCIETY SNAPSHOTS *of the Greentree Fair*

SMART camera enthusiasts have a field day at the annual Charity Fair on Long Island—held on the private estate, "Greentree," at Manhasset.

It is indeed a colorful carnival. Balloons—side shows—utterly enraptured children—amused grownups—animals of all sorts and sizes, from white mice to elephants. And numbers of willowy debutantes and lovely matrons selling everything from sneakers to antiques, for sweet charity's sake.

No wonder snapshooters make Kodak jottings of this unforgettable occasion—and some of their rapid-fire snapshots are collected on this page.



● (Above) Time out for pink lemonade. Katharine Palmer brings her Kodak into play, (left to right) Mrs. Jay F. Carlisle, Jr., Mrs. Austen T. Gray, Miss Georgette Whelan, Mrs. Byrnes MacDonald.

● (Right) Even pony traffic can't distract Janet Russell (left) from selling a chance to Consuelo Villa. Recorded by Mrs. Austen Gray's Kodak Bantam Special.

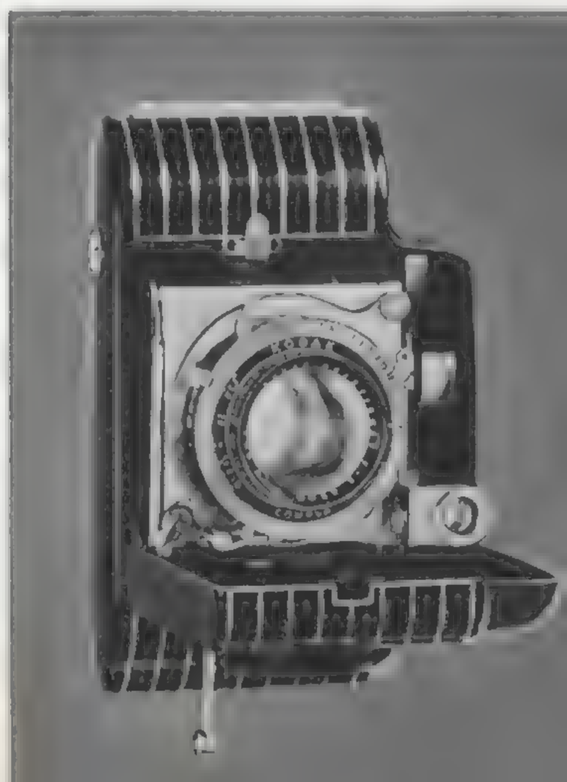


● (Right) Miss Katharine Palmer presided over a grab bag and, between sales, took amusing pictures of her friends. This alert camera enthusiast is an intrepid user of the Kodak Bantam Special.





● (Above) Two future debutantes, one rather aloof, snapped by Miss Katharine Palmer with her Kodak Bantam Special.



KODAK BANTAM SPECIAL—An entirely new miniature camera for black-and-white pictures and full-color Kodachrome transparencies. New super lens—Kodak Anastigmat EKTAR *f*.2. 1/500 Compur-Rapid shutter. Military-type, split-field range finder, coupled with focusing mount. Stainless steel fittings. Brilliant die-cast, machined aluminum body. Price, $110—at convenient camera counters... Eastman Kodak Co., Rochester, N.Y.

. . and now

Sonata

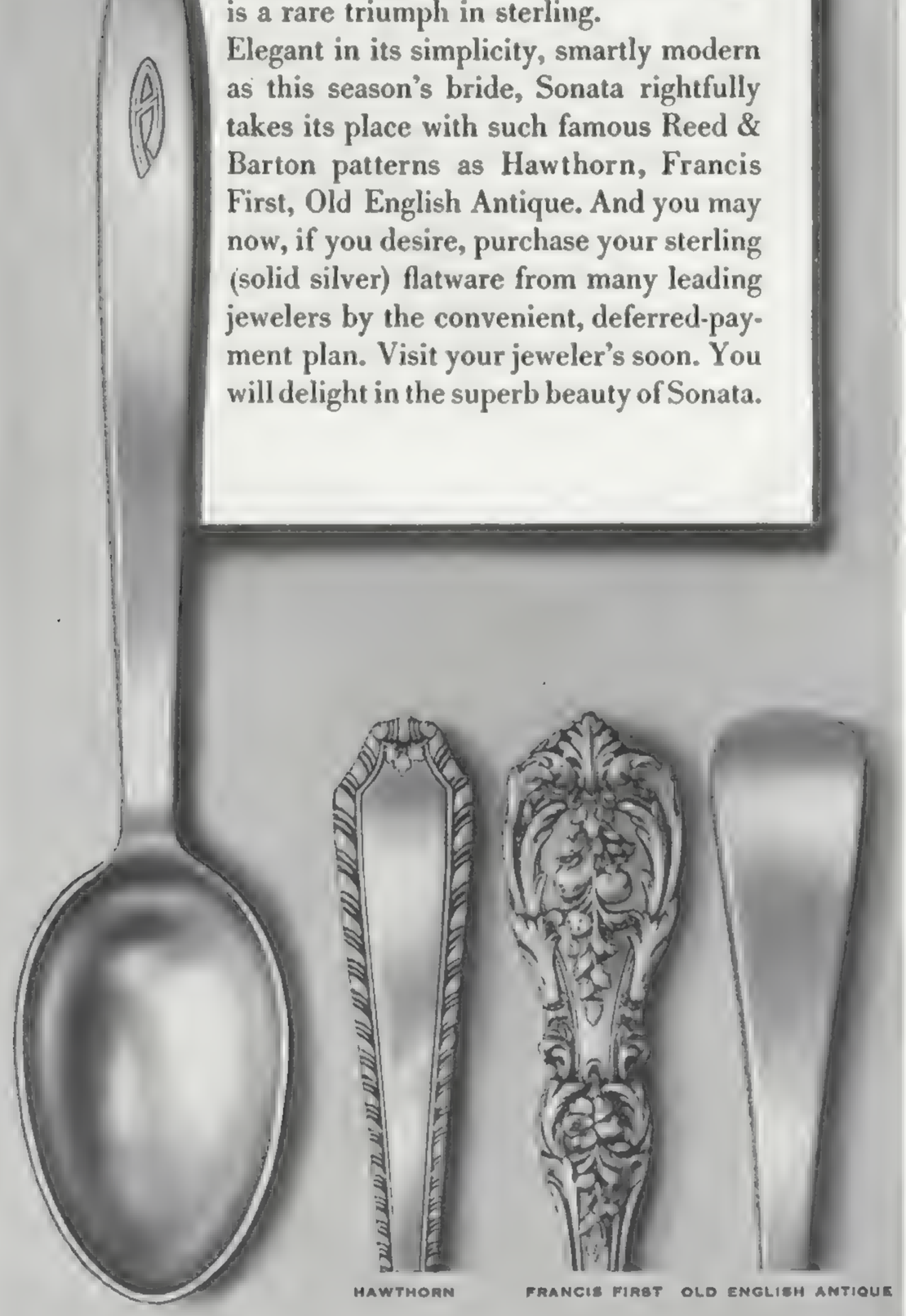
MUSIC TURNED TO SILVER BY

Reed & Barton



Through the ages, men have tried without success to turn other substances into silver. Now, as though by magic, Reed & Barton has arrested in Sonata the rhythm and flow of great music. This new design is a rare triumph in sterling.

Elegant in its simplicity, smartly modern as this season's bride, Sonata rightfully takes its place with such famous Reed & Barton patterns as Hawthorn, Francis First, Old English Antique. And you may now, if you desire, purchase your sterling (solid silver) flatware from many leading jewelers by the convenient, deferred-payment plan. Visit your jeweler's soon. You will delight in the superb beauty of Sonata.



REED & BARTON Silversmiths TAUNTON, MASS.

THIS BELIEVING WORLD

(Continued from page 122) career about twelve years ago, somewhat shocking her father, who is president of the United States Trust Company and likes to keep his feet firmly on the ground. She has made astrology pay, although her father still refuses to take advice from her. Miss Kingsley is blithe and blond, and self-assured, in an attractive way. She frequently remarks that she likes to get things past her, and seven or eight years ago, used to give her age as a year more than it actually was. That got a year past her. Now she tells her real age, which is thirty-nine. She doesn't especially need the money she makes from astrology, but she likes the work and has a practical point of view about charging fees. She enjoys giving advice to people, with or without horoscopes. She lectures on astrology frequently and believes in it the way the *Herald Tribune* believes in Mr. Landon. Most of her clients are people who wish to be advised about love. Men and women come to her in equal numbers. She doesn't give much business advice.

ASTROLOGY AND EFFICIENCY

George E. Jordan, who may be called the most impressive astrologer in town, is the widower of the late, great Evangeline Adams. Miss Adams, as you know, used to advise business men mostly, and many of her old clients have remained with Mr. Jordan since her death. Most of his new clients, however, are ladies with emotional problems, so that he now has about as many women as men on his lists. He looks like a big executive, sits at a magnificent desk, and switches from business to love at the push of a button. He has four telephones on his desk and half-a-dozen secretaries in his anteroom. He gives much advice by telephone and dictates mail-order advice to the secretaries. His fees are said to be the highest of all New York astrologers, but he seemed so majestic when I saw him that I refrained from asking him about anything so mundane. He is a large, thin man with a prominent face and a small unobtrusive moustache. He likes to say things like "All matter is born from space—blank space." This impressed me. Another thing he said impressed me even more. This was, "It would be difficult to make a cucumber into an orchid, but it would be a fine pickle." I am still thinking about that one, and never expect to figure it quite all the way out.

THE NUMBERS GAME

Valerie Judy, who is a pleasant, sensible woman with an engaging sense of humour about her work, is rated as a leading numerologist of the town. She has a high-toned and wealthy clientele and, besides that, she argued the editors of Webster's New International Dictionary into putting "numerology" into the volume. She is prouder of the latter accomplishment than of her material and social success. For seven years she argued with those editors by correspondence and even went to see them three times in person. They insisted for seven years that numerology was not a good word. They argued that the word "gematria" covered the subject adequately, and that "gematria" was in the dictionary. Miss Judy insisted that numerology *was* a good word and that nobody knew what "gematria" meant—"except editors of dictionaries," she added in one caustic letter. And then in December, 1933, Miss Judy triumphed over the editors. She received from them a note that said, tersely, "The term 'numerology' will appear in the regular vocabulary of the next edition of our Dictionary." Miss Judy was pleased, but she was not surprised for the reason that she had known, from the numbers in the editors' names, that they would succumb in December, 1933. They couldn't help giving in, it seems. She is planning now to attack the editors of the Oxford English Dictionary, who, she says, will be vulnerable along about next January.

Miss Judy has, as clients, a mixture of society folk and Hollywood personalities. She receives them in her office-apartment. The day I saw her she had just come from a party given near New York for Robert Montgomery, where she had made charts for all the guests and talked to them for six hours without a rest. Hollywood people, she finds, are the most eager of all her clients because they are more interested in themselves than ordinary people ever are.

Like all numerologists, Miss Judy works merely from your name and the date of your birth. She deals with many clients by mail—never sees them at all. She has made charts for practically everybody of any note in Hollywood and she is popular in New York with what she calls "the café set." This is the set, I am told, which is made up of smart people who go to cafés for cocktails rather than to a de luxe hotel for tea. She finds, she says, a great many members of the café set are "the acid type" and she advises them to stick to whiskey, to avoid fruit-juice cocktails and wine, and to look out particularly for raw apples and cabbage.

MADAME X

I have saved till the end my favourite of all these people. She is a palmist who lives in Murray Hill. All her fellow practitioners admit generously that she is, without question, *the* palmist of New York so far as exclusiveness goes. They are all rather in awe of her. So am I. When I talked with her she said she did not wish to have her name in print. "It is true," she said coolly, "that I am, perhaps, the most distinguished one of my profession. I *do* have the most exclusive clients, and I *am*, without doubt, highly talented—a sort of genius in my way. But I wish you not to include my name in any article on this subject."

Of course, I wouldn't betray her for the world. One should never annoy a prophet—or spank a porcupine.



Why bother with Sleeping Aids



What you really need is the right kind of Mattress

TOSS AND TURN . . . Toss and twist.

When that happens, what do you do about it? Do you have to fix a hot drink before you can relax? Or have you reached the point where you secretly resort to sedatives? Or do you just suffer?

More than five million dollars will be spent this year on artificial aids to what should be the most natural thing in the world—sleep!

The wrong cause usually blamed

Perhaps you blame your coffee for your sleeplessness. Or your nerves. Or your work. The last thing most people think of blaming is their mattress!

Thousands "fight" their mattresses

If you are not really ill and still have trouble sleeping—you are probably one of the thousands of mattress "fighters."

If your mattress is too hard or too soft, or lumpy, you fight it every time you turn. Your muscles have to work to maintain each new position you take.

No wonder if it seems to take forever to get to sleep! It's not strange if you wake nervously exhausted!

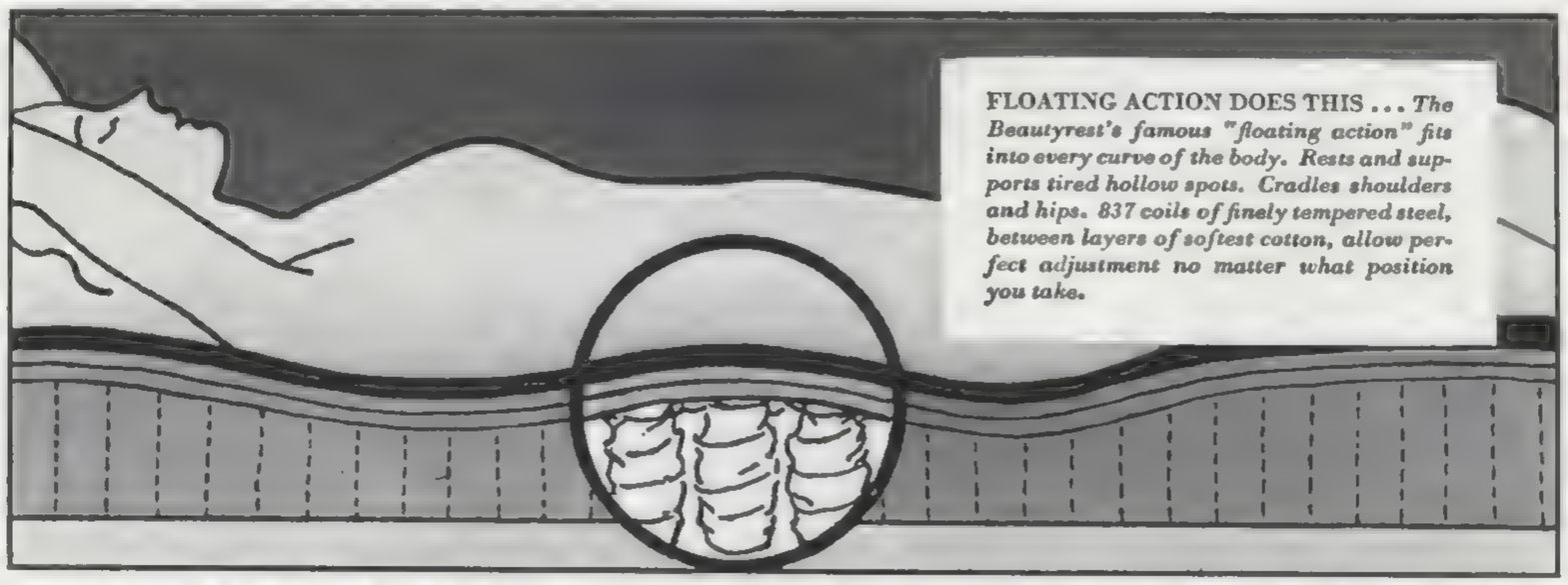
Sleeping aids won't reach the root of your problem. What you need is a mattress scientifically designed for sleep.

The Simmons Beautyrest Mattress is scientifically built for natural sleep. Its floating-action springs allow you to turn, assume the 20-45 different positions a sleeper takes—without effort, *without waking.*

No part of you is conscious of pressure or resistance, because each of its 837 separate coils adjusts gently and instantly to your weight at the spot of contact. On the floating-action springs of a Simmons Beautyrest, you "float" off into *natural* slumber—every muscle at rest, every nerve relaxed.

Find out how wonderful it is. Buy a Beautyrest—its cost is only 2¼¢ a night—and learn to sleep naturally—all night. Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City.

• The famous Beautyrest construction is obtainable also in a hair mattress, $59.50. Other Simmons products are Deepsleep and Slumber King mattresses, The Ace and other springs.



THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

SIMMONS *Beautyrest*

WORLD'S LARGEST MAKERS OF BEDS, SPRINGS, MATTRESSES, STUDIO COUCHES, METAL FURNITURE



You'll bubble over with pride when you step from train to campus in this "Clodhopper Knit" of stream-lined simplicity. A love of a dress for travel and the ideal complement to your young and zestful fall spirit. We'll have to admit it's our own pride and joy as far as tunics are concerned.

Marinette

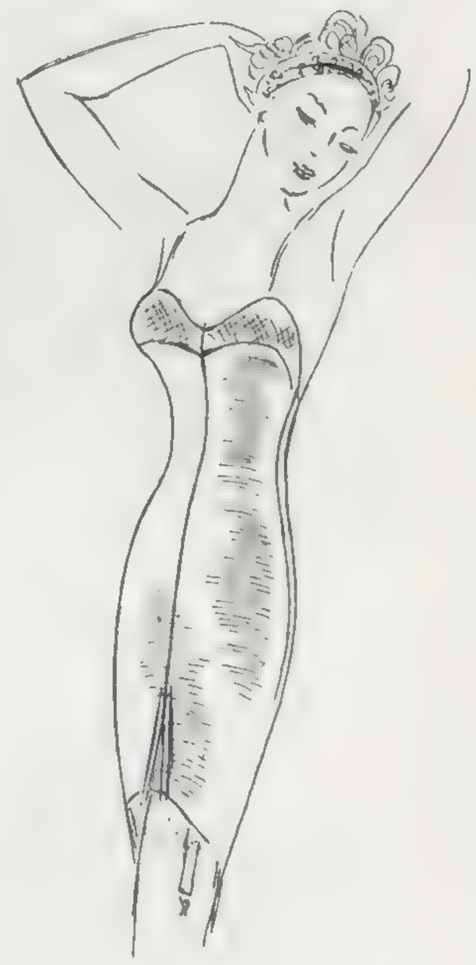
THE ARISTOCRAT OF KNITTED WEAR

MARINETTE • WISCONSIN

FURNISHED TO CANADA BY THE KNIT-TO-FIT MANUFACTURING COMPANY • MONTREAL

FOUNDATIONS OF THE EMPIRE

For the high bust-lines of Empire dresses, foundations like these, or the models on 94, 95 Right: Warner Brothers' Le Gant corselette of satin Lastex. This is from Saks-Fifth Avenue, New York and Chicago





Below: A Lily of France Duo-Sette of fine English broadcloth that's boned front and back to give you a lean look through the waist. Lace uplift brassière. John Wanamaker, New York and Philadelphia

First, above: There's invisible boning at the back and over the diaphragm of this corset. It's of Beautiste cloth and hand-knit elastic, and is lined throughout with fine batiste. You'll find it at Best



Second, above: This is for the tall, average figure—an Artistic Flexees combination with a satin cloth front and twin-lastique sides. The brassière gives the coveted high bosom. From Franklin Simon

Now Comes Once-a-Day Cheek Make-Up

THAT KEEPS YOU PERFECTLY MADE UP ALL DAY LONG



You apply it before your own mirror —and get a perfect and even color!



It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day!

A Discovery That's The Rage of Paris—And That's Making Women Everywhere Adopt This Natural Colorful Make-Up

IN PARIS women have found a new way in make-up. A cheek rouge that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points. And it stays that way all day long. Walk, dance, go in a pool—do anything you like—yet your cheeks are divinely perfect without a further thought!

What It Is

It's an exquisite *cream rouge*, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.

Being a *cream* rouge, it blends natural color directly *into* the skin—not merely on the surface. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

The Smart Woman's Choice

Smart women everywhere are choosing this natural colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.



Angelus Rouge Incarnat in the little Red Box and Louis Philippe Angelus Lipstick



FRAMBOISE **POPPY**
LIGHT **SUN ORANGE**
PANDORA **MEDIUM**

Try the Newest Smartest Shade

CORONATION RED

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days and glamorous nights.

FLORSHEIM
SHOES FOR WOMEN



Florsheim Unites

COMFORT, STYLE, WEAR

—thanks to the Feeture Arch!

Florsheim doesn't pretend to make all types of ladies' footwear. We are concentrating our experience of nearly 50 years in producing America's finest tailored shoes for *daytime* wear—shoes that unite beauty of style, materials and workmanship with the super-comfort of Florsheim's scientific measurements.



**And,* the concealed Feeture Arch—rigid when you stand, flexible when you walk—is your assurance against foot troubles, now or in the future. Write for Style Brochure and name of nearest dealer. *Illustrated*, The FLANDERS, W-309.

$9.50 and $10.50

The Florsheim Shoe Company • Manufacturers • Chicago

ON THE BACK ROADS

(Continued from page 105) but Pecos's was a refreshingly honest, amateur rodeo. Most of the big rodeos of the West have practically become as commercial and as expertly professional as Madison Square Garden's own. The performers are graduate cow-hands who travel all year from one circus to another. Pecos's was a local show; most of the folks in the grandstand knew most of the folks on horseback. Seventeen-year-old Johnny Fitzgerald of Alpine was the hero of the day, whether he looped his steer or missed the horn, just because everybody liked Johnny and Johnny was a gallant rider. And there was a fine Texas authenticity in the fact that the radio announcer, when he was explaining the Pageant of Texas's Six Flags, confused the Mexican flag with the Spanish.

Texas, incidentally, is hung with those six flags this year from Beaumont to El Paso, from Amarillo to Brownsville, and every one along the road is proud that Texas has such a lot of history. But I sampled twenty patriotic Texans and never found one who could rightly name all the six flags; the average Texan is not quite so good as an historian as he is a judge of steaks, or of bull-dogging.

CULINARY TRADITIONS

The history that Texans like to argue is not yet written in the books; Pecos itself boasts that it held the first rodeo in America, but is confused about the date. The date proclaimed on the banner across Pecos's main street is 1883, but even the official program admits that Uncle Henry Slack, one of the few survivors of the primeval event, says that the contests began at the court-house, and the court-house corner-stone was not laid until 1884. So, at any rate, the court-house records assert; Uncle Henry says, Dang the records, he knows it was 1883. And that is a proper Texas attitude toward written history.

No guide-book, of course, can ever keep up with the accidents to cooks. Antoine's in New Orleans, Constantine's in Mobile, and Pop Ernest's in Monterey, maintain their culinary traditions through the decades; pompano *en papillote* still opens new vistas to any Northern tongue—its taste will never be staled by any mere words set down on paper. But lesser restaurants come and go.

It may be that the Roaring River State Park in Missouri still serves such fried chicken as we ate there in 1933, and that Jamestown, North Dakota, despite drought, still bakes the best hermit cookies concocted since Mother King died in Shelburne, New Hampshire, and that the mountain trout at the Manhattan Café in Pagosa Springs, Colorado are still the best in the United States, but I can not guarantee it. I know that never in France or New York have I tasted such frogs' legs as those of the Restaurant des Mariniers in Houma, Louisiana, as they were served on one of the most scorching days of this last searing summer—they were bigger and tenderer even than Roaring River's fried chicken; as large, in fact, as Houma's own fierce mosquitoes; but I doubt if Houma, once the sleepy fur capital of the Evangeline country, now a booming oil town, will maintain its gastronomic traditions unspoiled. Nor have I any assurance that the fried catfish of Delrio, Texas, is, year in, year out, the same. Good cooks are roving folk; the Chinese of New York are wise. They will advise you, not to patronize a certain restaurant, but to ascertain where a certain cook is working.

TO THE RESCUE

The wayfarer can not often pause to ascertain such esoteric mysteries. But he has two excellent guides in every town and city—the policemen and the filling-station men. Garage mechanics, even in the Creole country, where shrimps en casserole are as earnestly debated as clam chowder on Cape Cod, can not be depended upon in such matters as trout Marguery or crab meat à la Rector; but out in the cow territory, they know which café grills the best steaks and which is most expert with red frijoles; and it was a policeman in Knoxville, Tennessee, who introduced us to the dining-rooms on the hill where you sit down with the best of the market and eat as much as you want for twenty-five cents (the policeman confided that he got the meal for twenty cents). There, heaps of steaming hot water-ground cornmeal bread are thrust at you until you can hardly rise—corn bread that compares favourably with the best that you'll find in Montgomery, Alabama, or Rhode Island, and that makes the memory of Durgin and Parke's in Boston fade into dimness.

"MOTEL" MANIA

Barns, history, food, birds, canyons—anything will do as an excuse for one's own voyage of discovery. America is a vast continent of surprises, and there is no end to the variety of them. Three years ago the comforts of the tourist cabins and automobile courts were one of our own discoveries. This year, we have discovered that in California, at least, automobile courts—"motels" (motor hotels) is the new western word for them—have become so luxurious and so popular that often, in order to find accommodation matching our purses, we were forced to hunt out hotels. And the old American hotel tradition is reviving.

Swing out

IN NEW SMART SLENDERNESS



The extra strength of stretch gives freedom yet firmly molds your figure!

SWING! It's the new action mode . . . in music . . . in dancing . . . in "Foundettes" by Munsingwear! For these new "Foundettes" give freedom such as you never dreamed possible. Plus a firm, gentle, constant control that gives the new, slender, unbroken youth-line from above waist to below hips. A marvelous combination of figure control and figure freedom . . . made possible by "Foundette's" uniquely *resilient strength of stretch*. All Munsingwear "Foundettes" launder easily. All are two-way stretch. And they cost so little! Girdles from $1 to $7.50; pantie-girdles from $1 to $3.50; full length foundations from $2 to $10. You will find these new action-mode "Foundettes" at a store near you. Munsingwear, Minneapolis.

"*Foundettes*" BY MUNSING Wear

Trade Mark Reg. U. S. Pat. Off.



ANYTHING FOR A LAUGH

(Continued from page 86) whom we say: "I don't know why, but it just makes me laugh to look at him."

Charlie Chaplin is not an intrinsically comic character. He conveys, on the contrary, when you meet him, the impression of a being who, although slight and almost miniature, possesses a kind of perfection—a grace, poise and agility both of body and speech, that you are not moved to improve upon. I once heard an enamoured woman sum up the impression—in words that Charlie will not like too well: "He is so exquisite that you feel like wrapping him up carefully and taking him home and setting him on the mantelpiece." Moreover Chaplin is an extremely serious person, so serious that he will talk your very head off—he will lecture you into a sound sleep,—if you get him on one of his favourite topics, such as Social Credits or the fluctuations of the gold standard. I do not think anybody has noticed this fact, that the world's most famous comedian is not a funny man at all. He is a man of humorous imagination—the most original, perhaps, since Mark Twain—and also a consummate actor. He can imagine and *act like* a funny man—like almost any funny man, for the little tramp who has become identified with his person in the public mind is but one of an endless repertory of such rôles that he has at his command, if he were bold enough to show them. But in his own person he is impressive, rather than funny. And it is this fact that sets him apart, and makes the word "comedian" seem a little inadequate to describe him. He is a poet of humour.

FUNNY PICTURES

Not only things and people are funny, but pictures too. And they are funny not only because they "illustrate a joke," but because there is something playfully the matter with the way that they are drawn. Men like Art Young and William Gropper seem to have humour in the very pencils they draw with. It was one of the brightest mornings in my life as an editor of the old *Masses* and the *Liberator* when a youth with large blue eyes and the manner of a just-about-to-be-startled fawn stepped softly in with a little sheaf of drawings in ink on tiny squares of paper. They were signed with the funny name of Gropper, and they were funny. Some of them had no captions. Others had captions not of themselves jocular, like "You're a liar!" or, "An' you mean to tell me that dog ain't got no fleas!" But they were all funny. I never felt more definitely in the presence of what is called a budding genius.

Gropper has gone in for political party-regulated cartoon wit rather more than is good for him, but I think he still has more humour in his actual drawing than any other American artist since Art Young. At least I would place him side by side in that respect with James Thurber. A sort of liquid humour unhinges the very muscles of these men when they draw. The drawing is funny as well as the things drawn. There may be a witty caption, but its wit is not so much illustrated as enriched by the picture.

Peter Arno, another man who has humour in his wrist motions, frequently publishes a full-page drawing without a title, presenting it as a pure exploit in humorous perception. Al Frueh's line is not so hilarious perhaps, but what he sees is fantastically so. He sees it sometimes in his sleep and draws it when he wakes up, or he will be heard chuckling to himself while hoeing in the garden, and will soon drop the hoe and sneak into the house to put some totally outlandish scene or situation down on paper. I mention him here, among so many that I might be talking about, because we are travelling from perceptual toward imaginative humour, and Al Frueh's inventions are apt to be farther away from anything that could actually be perceived than the others. A silent, sweet, gnome-like person, who lives a smiling life almost wholly inside his own head, he forms a natural transition from pictorial humour to the humour of the imagination.

COMIC BLOOM

A gradual realization that there *is* pictorial humour, and that the comic artist is not a mere illustrator of jokes, has been one element in that maturing and vari-coloured blooming of the comic arts which has taken place in America during the last twenty-five years. For those in the current of it, therefore, the distinction between such humour and the humour of a trick played upon the action of the mind ought to seem a natural one.

It is when funny pictures are painted within the mind by means of words that humour becomes most rich—and in my opinion most characteristically American.

"The Shanghai rooster," Josh Billings said, "is built on piles like a sandy hill crane. . . . They often go to sleep standing, and sometimes pitch over, and when they do they enter the ground like a pickaxe."

Which is not a joke, but a funny picture.

"A strong cyclone that would unroof a court-house, or tip over a through train, would also upset you, in spite of your broad firm feet, if the wind got behind one of your ears."

That also—from Bill Nye—is rather more a funny picture than a joke. So is the following from Thurber and White: "This produced that separation of the physical and the psychic which causes the adult to remain in a condition of suspended love, as if he were holding a goldfish bowl and had nowhere to put it."

"It's a SUEDE season..."



SAYS RUTH KERR
Leading Shoe Stylist

AND HERE'S MY BEAUTY TREATMENT FOR EVERY SUEDE SHOE"



NEW!

SHINOLA *Suede*

SHOE DRESSINGS

BLACK

DARK BROWN

CHAMOIS · WHITE

BEIGE · NEUTRAL

BLUE · LIGHT GRAY

DARK GREEN · OX-BLOOD

Right in step with the swing to suede comes a new, complete line of shoe dressings that women everywhere have been wanting.

Shinola, of course . . . the world leader in shoe cleaners and polishes.

No matter what style, what color suede, you can now have the correct dressing to match . . . made especially for that shoe. How easy now to keep your suedes clean, smart, new-looking . . . both shoes and handbags.

Ask for *Shinola* Suede Shoe Dressing . . . and insist on getting it!

SHINOLA MAKES A POLISH, DYE AND CLEANER FOR EVERY TYPE OF SHOE



Swaying palms are always graceful, inspiring. Plenty of time ashore at Havana, Panama.

TROPICAL TRAVELOGUE

of a "Big 3" fortnight's voyage to—*or from*—CALIFORNIA

S. S. CALIFORNIA...S. S. PENNSYLVANIA...S. S. VIRGINIA
***Largest* SHIPS, *fastest* SCHEDULES COAST TO COAST *via* HAVANA, MEXICO *and the* PANAMA CANAL**



For a refreshing drink after your swim, there's a source of supply located beside the pool.



Dr. N. S. Keeler finds the broad, well-shaded promenade deck a grand spot for relaxation.



The Panama Canal Locks. You go through by day... so you won't miss any of the sights.



Pleasant hours just "lazing" on deck or splashing about the pool. (Two pools on each ship.)

EXPERIENCED travelers choose the "Big 3" again and again, as much for their friendly hospitality as for their comfort and *roominess*. Particularly they value the many little touches of thoughtful service for which these ships are known. That's why you'll find your fellow passengers "strictly first class," too.

Air-conditioned dining rooms, elevators, every room an outside room, with controlled ventilation, two built-in swimming pools. All evidences of skillful planning for Tropical Service. Cuisine, justly famous. And even the little things you'll find to your liking—orchestras selected with care and judgment, first-run talking pictures, lunch on deck so you won't miss a minute of the Canal Transit . . . and even plenty of towels in your room.

Low "between-season rates" now in effect, offering very real savings to people who can plan their trips in the next few weeks. On the opposite page are listed some of the "Big 3" Vacation Voyages. Your travel agent will gladly supply complete information.

The "Big 3"

S. S. CALIFORNIA **S. S. VIRGINIA**
S. S. PENNSYLVANIA
(33,000 tons each)



Panama Pacific Line

International Mercantile Marine Company, 1 Broadway and 601 Fifth Ave., New York. Offices in principal cities.



On cool, tropical evenings you dance on deck with congenial partners . . . to a *good* orchestra.



"Two can play that game!" Frederick Zobrist tells the cameraman on a beach near Havana.

FLIGHT FROM SPAIN

(Continued from page 97) But when bullets are whistling through the awning over the balcony, when the grape-shot is ricochetting from the stout stone walls of the house and falling to rest in the rose-bed—those are the times that develop a new code of conduct, new mores.

Intramural deportment, so far as we are concerned, in our family, begins with one large DON'T that it is fatal to disobey: *Don't eat too much fruit.* This may sound irrelevant, but the Sunday the fighting began, we decided that eating fruit was as good a way as any to use up the long hours—one had to do *something.* However, by Monday, it became more and more apparent that if we continued that policy, we would gradually be carried away by *cholera morbus.* We have turned from fruit to such internally harmless pastimes as reading out loud anything from "Dracula" to "Winnie-the-Pooh;" playing "Handies"; making up cross-word puzzles for each other to do; and, finally, playing dominoes with the cook, on the floor of the back hall, which, from the physical standpoint, is the safest place in the house—unsafe only when you consider that the cook knows her dominoes and has won an extra month's salary from us, already.

A FEAST FOR THE EYES

Gaiety and hospitality continue during revolutionary days, of course. To friends in an apartment that overlooks you, you wigwag the following information: "The maid was able to buy two live tomatoes. Come over and enjoy the banquet. P. S. How about bringing an egg with you?" If you're hospitable in the grand manner, you let them come to dinner even if they don't have an egg.

Dinner is an exciting occasion, a time to try the wits of a clever hostess. The table is impeccably and beautifully laid for four, the tapers are lighted, frost is just beginning to form on the pewter water-goblets, there is a feeling of delightful suspense in the air. The paneled doors fold back and the host, the hostess, and their two guests (who have just run in through the back alley) enter—the men in white tie and tails, the epitome of Bond Street tailoring; the women a blaze of sequins, bead embroidery, costume jewellery, low backs, and no orchids—in short, an idyll of feminine loveliness. First, a few hors-d'œuvres—say, the contents of a tin of sardines, and two green olives apiece. Then an exquisite soup made from half a cupful of dried pease boiled in two quarts of water, with a slice of lemon floating on top. The pièce de résistance is a steaming platter of corned beef hash and potatoes, with bread without butter, and the last jar of fig preserve in the cupboard. And then comes the soul of the dinner—for every dinner has a soul, a climax, a *moment suprême*—the two tomatoes appear, iced, and sliced to paper thinness, garnished with the chopped chives that grow in the flower-pot in the kitchen. For dessert, a compote of fresh fruits, with a spot of brandy in it. Coffee is served in the back hall—for the very good reason that the firing has started again.

And so we could go on, and on, and on, in just the way that the revolution goes on and on. But at this point, we begin to realize that a change of scene would be, to say the least, delightful. Italy has undeniable charms; or *can* you think of any place more heavenly quiet than the valley of the Loire? No, I can't. (I will speak for myself, at any rate.)

WELL DRESSED

This brings us to the last and final stage of this exposition, the going-away costume. Baggage is limited, naturally. But the human body is adaptable. After the silver has been packed in the two suitcases, and night-clothes and cosmetics dumped in on top, there arises the problem of how to dispose of the clothing you will need on your European holiday. The well-dressed husband might wear half-a-dozen pairs of shorts, several shirts—two or three soft ones, with collars attached, several with collar-bands, and on top, two with stiff bosoms. Around his neck, in addition to the dozen collars (unfastened) he will wear five or six pairs of shoes, tied together by their shoestrings to make an effective boa. His tweed suit with the Norfolk jacket will fit nicely over his grey flannel suit, his dark blue sack suit, and his "smoking." Luckily, he is still a college man at heart, and never bothers with a hat.

SHORT OR LONG?

The well-dressed female fugitive is not so easy to dispose of. A great deal depends on the silhouette. Shall she draw short, or long? Personally, I favour the long, as it gives an ample opportunity to follow the mode for the tunic. For instance, after hemming herself in completely with the various girdles, girdle-panties, and evening all-in-ones that form the basis of any good wardrobe, she will put on her evening gowns, the lighter ones underneath; then she puts on a light-weight suit, over this a dark sheer dress; and so on, through tennis dresses, until she arrives at that gay printed silk, which achieves, over the evening gowns, the crowning touch of the flaring tunic. By this time, she will have decided what hat is the one she can't live without; the others will have been tossed on the floor for the scavengers to pick up when the house raiding begins. Luckily, our heroine was, before her marriage, one of those artists in a circus who hung by her teeth from an aerial May-pole, so that it is but a small trick for her to carry in her mouth, on their metal hangers, her fur coat, her English doeskin sports suit, and her husband's full dress and winter overcoat. This completes the costume. But, stay—what is the chic bulge around Madame's waist-line? It is only her Point de Venise lace table mats, her jewellery done up in a bath towel, and two dozen pairs of silk stockings.

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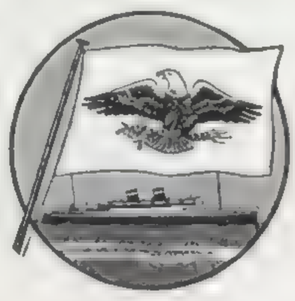
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SHOOTING STAGS IN AUSTRIA

(Continued from page 108) To go up you must go down, and to go down you must go up. All very confusing. The colds and hots one goes through. Triumph of mind over matter is a good idea, but it doesn't work. I try to concentrate on Abyssinia but only when the last remaining toe no longer Belongs do they think of moving on. As for the heat waves when you're hanging from a tree trying to find a footing, the tropical heat waves —a thousand refrigerators couldn't cool me off.

One would have thought to find rocks, only rocks—but no. Up there, all life is held in a cup. Here are tiny flowers, strawberries, little red leaves that look like flowers, millions of starry ferns, and thick moss very wet and very dewy. Here are streams at their birth, yet unborn mountain torrents. And here just next door are swamps, forsaken dead trees, amputated and ugly stumps, eerie and ghostly in the fog. A very drippy day it turns out to be. Trees drip. Noses drip. Moustaches and beards drip. On a log we sit—like three bumps. And almost fall off when a wild hen takes fright and flies away. We call, but no one answers—and like Indians we steal away.

There it is. What we've been sweating our heart's blood for—all these days. What we've come over two thousand kilometres to shoot. There it is —not far—below us—but not far. Tediously, by slow inches, the men edge towards the trees and crouch. For once the wind is blowing right. Zep starts calling. Silence. He calls again. Silence. Then a roar, and what a roar! From the very bowels of the earth it comes. By their roars you shall know them, and here is an old one, a good one for sure.

Zep, stag—nearer. Stag. Zep. Nearer and nearer comes the Voice.

All at once, next to me, ever so slight a rustle in the leaves. Revolving eyes to the far east, only a few yards away. Tip ends of horns, horns, head and horns (fourteen points with crowns). Why doesn't Edy shoot? What in God's name is he waiting for? Can't he See him? The Stag is looking at me. Can't budge. Can't bat an eyelash. Rooted. I pretend fiercely now to be a tree, a little bush, a stump. To be bitten by a stag—do the horns go right through? Wonder if we have iodine along. The shot splinters the air into a million particles. A wild leap into the air. A flash against the green of a beautiful beast, head thrown back. A thunderous avalanche of stones—then quiet, utter quiet, the quiet of death.

Why are we trembling? The shooting is over, yet there we are like poplar leaves, shaking on our stems.

An age-old custom, a rite to be performed religiously and solemnly. A tradition as old as time and as picturesque in its setting as it is strangely moving. On the spot next to where the good beast lies, the Jaeger breaks away a small branch of pine. He dips it into the blood of the wound. Baring his head, he offers this symbol (the *Bruch*) to the huntsman. "*Waidmansheil, Herr Graf,*" he says. "*Waidmansdank, mein alter Zepel.*" (A hunter's greetings, a hunter's thanks.) It is over. The *Bruch* is stuck in the hat. Thus they did it in the days of Emperor Maximilian. Thus they do it now. In no other way did Rudolph, the Mayerling Prince, receive the *Bruch* in these very mountains. Old Weninger, eighty-five years old, remembers him well.

Now only do we talk it over. Now a round of snaps. Now the ominous jaeger knife is whipped from its special pocket. Now only does that sweet surgery begin.

Near-by I take out the last remaining hard-boiled egg. This time it does not stick in the throat. Yet still I ask—why don't they close the dead one's eyes? It's little things that fidget me.



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Autumn Debut

IN NEW FASHIONS FROM PARIS

AND NEW FACES BY *Elizabeth Arden*

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The Looking Glass Lipstick—A lovely new accessory, originated by Miss Arden. When you pull out the stick, a tiny mirror flips up on the cover. *Single,* plain 1.50. *Single,* jeweled 2.50. *Double,* jeweled for night and day 10.00.

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Knowlton HATS

GOSSIP INSIDE EUROPE

LONDON: Among the men who have had the honour of being appointed as gentlemen-in-waiting to King Edward, the best known in America is Lord Brownlow (he and Lady Brownlow were Mrs. Harrison Williams's guests in Palm Beach, winter before last). Lady Brownlow is the sister of beautiful Jean Norton (Hon. Mrs. Richard Norton), and one of the pretty women of London. The Brownlows have one of the most beautiful houses in England, "Belton," built by Wren, and they are in the inner circle of the new Court set—the intimates who surround the King. They were his guests in the south of France this year. Others in this set are Lady Diana and Mr. Duff Cooper, the Evelyn Fitzgeralds, the Colin Buists, and Lord Sefton—who is also one of the new gentlemen-in-waiting.

Mrs. Morton Schwartz has been going around London collecting sprays of old diamond flowers—the sort of thing that one sees in antique shops—and has had them reassembled into a beautiful necklace and bracelets. So now she has some new jewellery that is not like anybody else's.

Every woman living in London needs a tiara, though only occasionally, and when she needs it, she needs it badly. Mrs. Ernest Simpson, whose jewels are beautiful, solves the tiara problem in a very clever way. She has had a framework made with which to stiffen a ruby necklace, so that it stands up when she wants to put it on her head. You would never dream it was a necklace.

Mrs. Ormand Lawson-Johnston has a new emerald-and-diamond necklace made in the shape of a small collar, with a tab-bow, not unlike a little white piqué collar so often worn on a dark blue dress. In fact, she now has had her dark blue dresses made with round necks so that she can wear the diamond necklace in place of the usual white piqué collar.

Mrs. Gilbert Miller's bar in her London house is behind a panel of false books. When it opens, it discloses a very workmanlike housing for cold drinks, instead of the useless paraphernalia of the show bar. There is a refrigerator with a wine rack fitted into it, so that all the bottles, syphons, et cetera, lie on their sides. Among them are always two or three kinds of ice-cold cocktails (in bottles), which can be poured out at a moment's notice, without having to be shaken.

MUNICH: This city looks very chic—what with half the men in uniform (some of Hitler's uniforms are beautiful in colour: light greyish green with dark greyish green, warm burnt-toast with black, black with red) and the other half of the men in leather or linen shorts and hand-knitted knee-socks. The general impression is that every one in Munich is young—it must be due to all the healthy pink cheeks and energy and enthusiasm. Companies of young Nazis in uniform sing as they swing through the streets, Nazi military bands play Wagner in the Residenz Platz, there is music with every meal, and dance floors are crowded with enthusiastic rather than blasé dancers.

Americans overrun the town because, with the tourist marks, everything is ridiculously cheap. For two dollars a day, you can live well in the south of Germany or Austria, whereas that amount will hardly buy a lunch in Paris. And certainly the reception that the Nazis give the foreigners is enthusiastic.

SALZBURG: Old Salzburgians say that the wearing of local costumes has almost died out with the natives, but the custom has revived in the last three years, due to the tourists. But even though the foreign women do go in heavily for dirndls and the men for leather shorts and beautiful hand-knit white woollen socks—it is difficult to take all this dirndl wearing seriously. Almost no one but very young women or children looks attractive in those full-skirted, printed dresses with full aprons over them. Certainly the full-bosomed, rolling-hipped Austrians are not visions of beauty in them—though they are excellent examples of health, good food, and good beer.

Lanz, the shop where every one goes, has one new suit that would be excellent in town—a smooth black wool suit with a straight skirt and a short jacket with dark cypress-green revers, scalloped on the edges. The revers descend the full length of the jacket, and there is only a narrow band of green for a collar. The best linen suits are the simple ones of heavy rough linen with contrasting trimming. One is in oyster-white with salmon-pink lined revers. Another, of blue linen, buttons all the way up in front to a boyish collar, and has coarse white embroidery outlining the entire jacket.

PARIS: "Boy" is a new name you hear in Paris. He is a young man who calls himself "Boy" and who has been making hats this last year in a modest way for smart women in Paris. Now Piguet has taken him under his wing and has installed a hat department in his salon. So far, "Boy's" hats have been amusing, without being too eccentric, and it looks as though he might have a bright future. He has been working on the idea of giving a high effect to hats without actually giving them high crowns—an excellent idea since high crowns are apt to look heavy. He has, for example, several tiny velvet toques with very high trimming—one in black with green velvet ivy-leaves circling half the crown and one tall stiffened black leaf shooting into the air. Another toque is composed of four triangles shirred into the middle of the crown with ends standing straight up into the air. This may be worn with a flattering gold-dotted veil that falls in cascades down the back.

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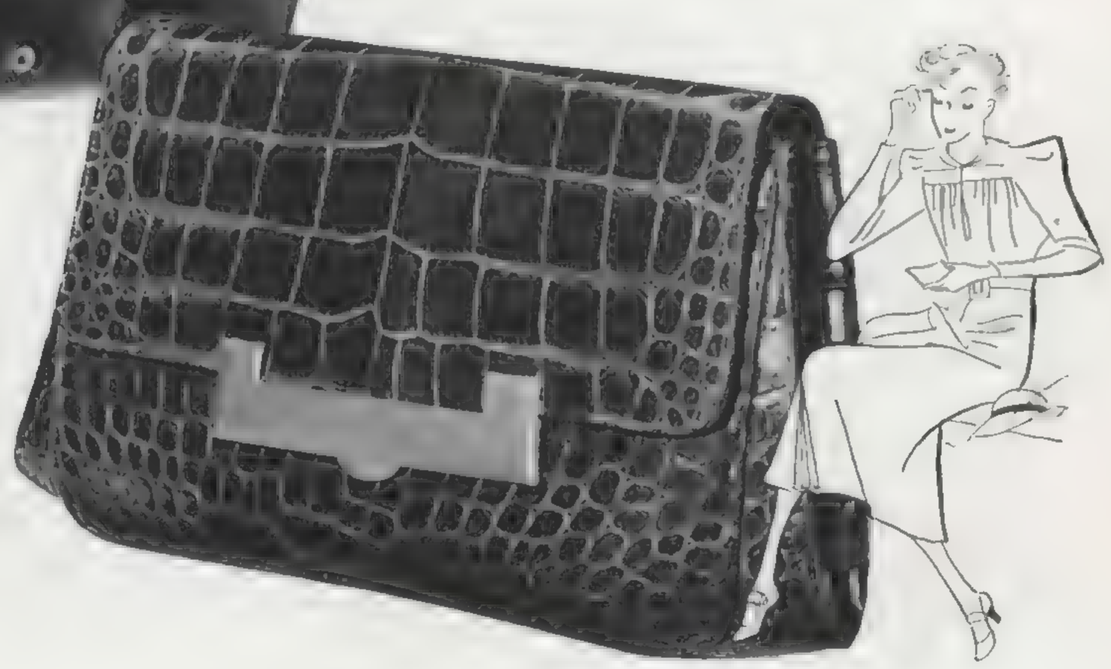


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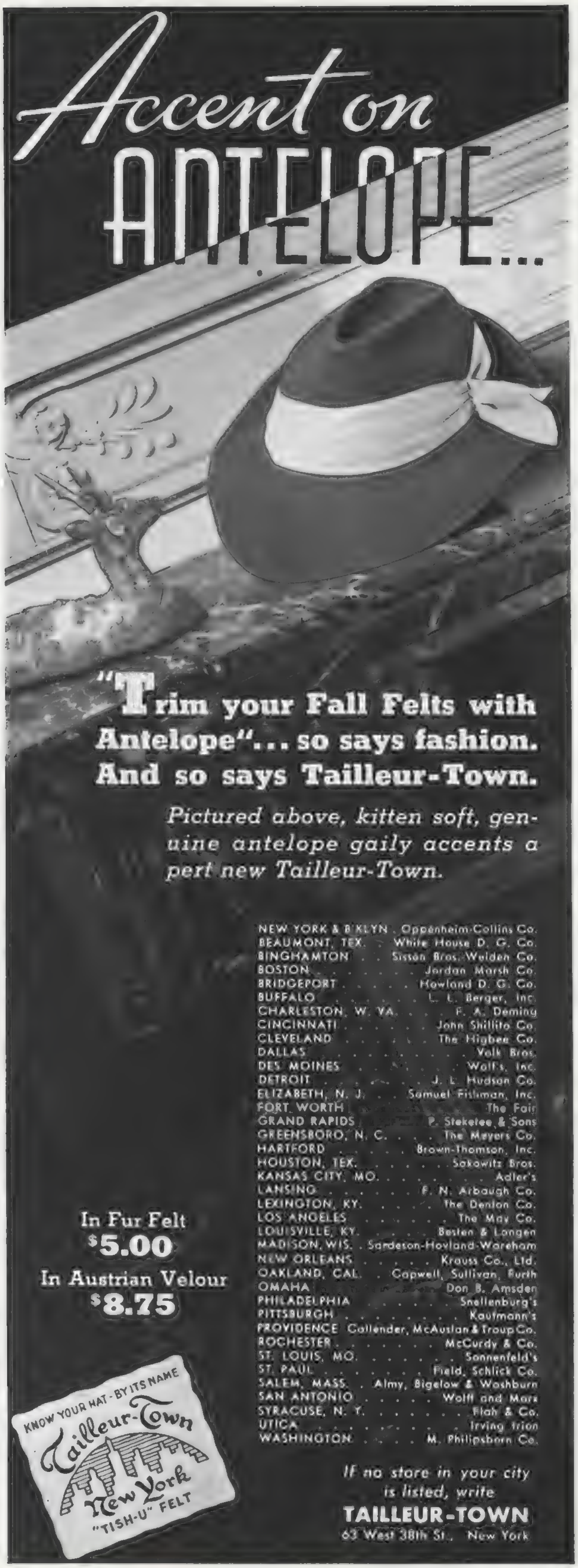
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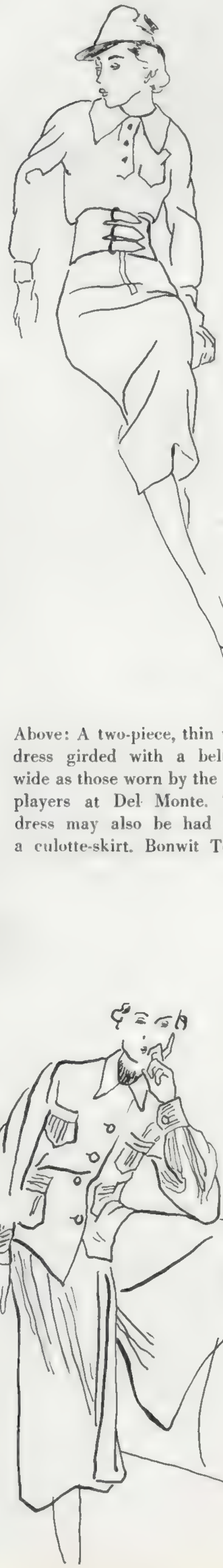
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CALIFORNIA COLLECTION



CALIFORNIA, it seems, isn't content to rest on its laurels of golden sunshine and phenomenal fruit. On the West Coast, designers are busy turning out clothes perfectly adapted and timed to California. Not only are they designing sports clothes—a type that has long been their forte—but formal day and evening clothes. Here on these pages we show a representative group of these California-inspired and designed costumes



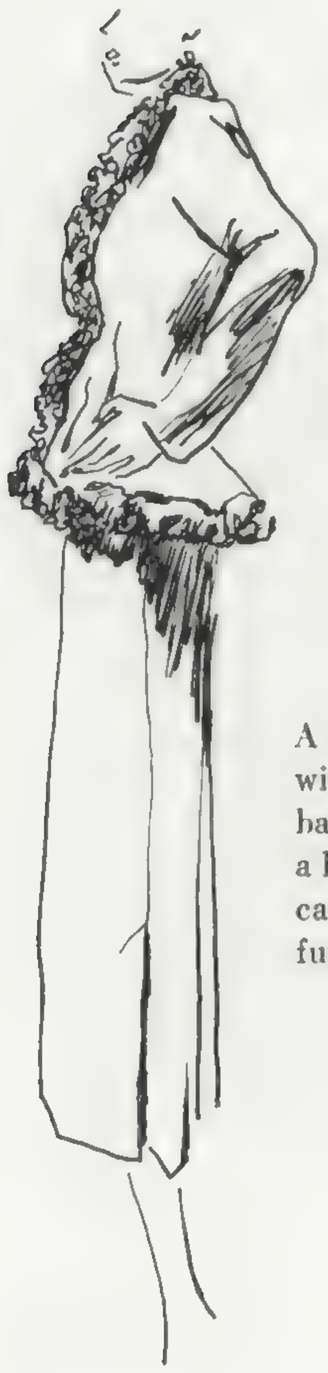
Above: A two-piece, thin wool dress girded with a belt as wide as those worn by the polo players at Del Monte. This dress may also be had with a culotte-skirt. Bonwit Teller

Above: A town-and-country suit of duvetine (there's a fabric that's coming up!). The skirt is in dark brown; the nipped-in jacket, in a heady cinnamon shade. The Tailored Woman

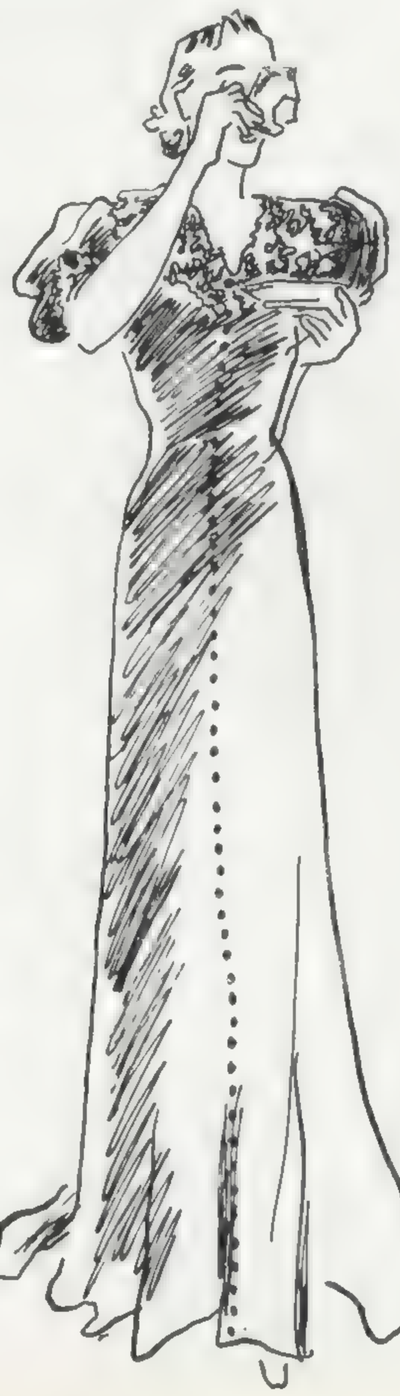
Left: A beige pin-cord fabric like fine, baby corduroy for this autumn sports suit. The jacket and the flawlessly tailored culotte-skirt may be had separately. From Bonwit Teller



Right: Two of the season's spot-lighted fashions—crystal bead embroidery and the tunic—on a statuesque dinner-dress of white crêpe. The skirt continues into a tiny train. Best

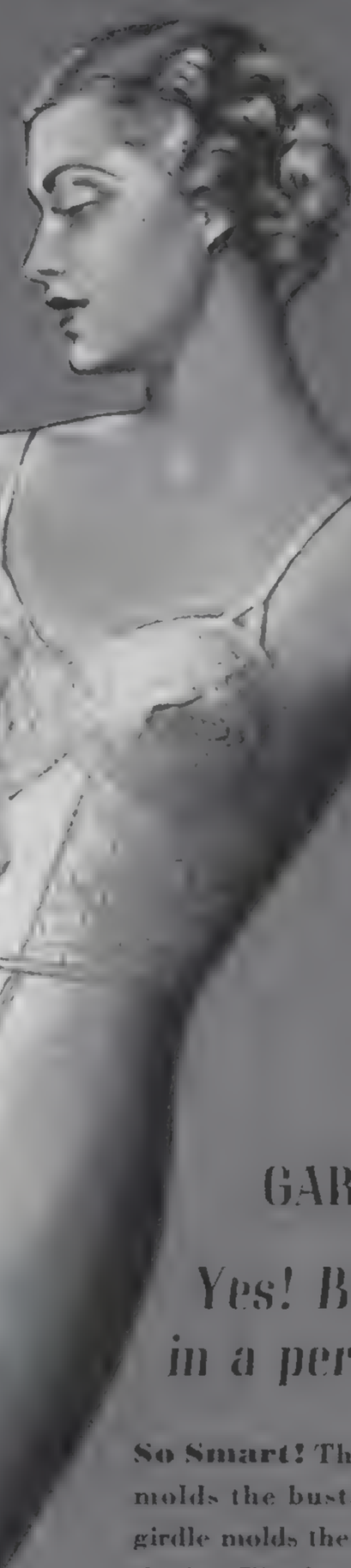


A black wool town ensemble with a peplum-jacket that's banded with Persian lamb and a beautifully cut dress that you can wear separately under a fur coat. The Tailored Woman



A dinner-dress to wear night after night with deep satisfaction. It's of black chiffon velvet, snug through the waist and ribs, and trimmed with white hand-made lace. From Altman

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BY AMERICAN LADY



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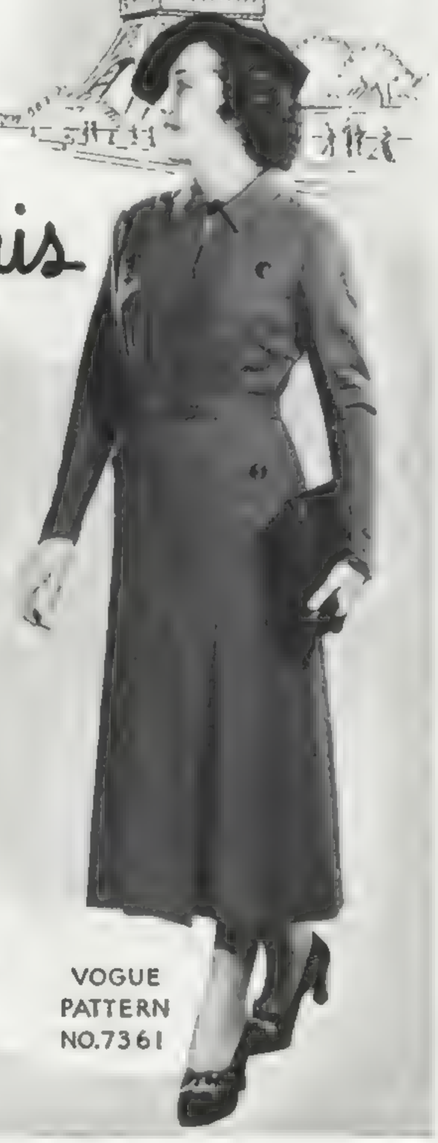
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These three young ladies speak different languages, but in the matter of clothes their tastes are identical.

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FAMILY LIFE

BY LOUISE ROBERTSON

FIRST of all, I am one of a large family. Now no editor need tell me that I should know more about life. It may take Vicki Baum to tell you what goes on under an hotel roof, but I can tell about family life. Occasionally, some one says: "Oh, I've just finished such a delightful book—family life, you know." Then I get the book and read about a family in which the boy saves the old father's tottering fortune with his youth and enthusiasm (as though you could save a fortune with those two), and the girl spends her time sacrificing and scaling heights. But that's not the kind of family I'm writing about.

My mother and father are really a delightful couple. They have passed sixty and even seventy, if you want the truth. When mother takes a trip, she travels by plane. I don't know whether she likes it or just likes to impress father with her daring. He wouldn't be seen dead in one of the things. The only word to describe mother is elegant. She is absent-minded to the point where last Christmas she sent my brother, who is a successful business man in Baltimore, a lovely pair of pink silk step-ins and sent his maid a handsome shaving set. But to prove her charm, people don't hold these mistakes against her. She is an excellent conversationalist, almost witty at times. She has to be, because she will talk on any subject, even Birth Control, having had five children. Father finds her most amusing, since he reads practically everything and assimilates most of it. Consequently he finds it an interesting game checking up on mother while she is talking. He is a very good sport, along with being an Elder in the Presbyterian Church. Proof of this is that he never corrects mother when he happens to catch her in a misstatement.

MÈRE ET FILLES

Then there is Sister Imogine. She is known as gracious. You know what I mean. She is a widow with two daughters. One is named after her mother, and the other is known as Margie Lou. They were homely little girls, but their mother has worked over them, and she feels that the older one, Imogine—who is going to make her début this winter—, is her masterpiece. Imogine has charm and is quite attractive looking—the type who always gets the breaks (so much nicer than making them). Her hair is yellow, and she is blond enough to have it described as golden. She has a great many beaus, which, I think, has done her mother more good than any tissue cream. Occasionally, her mother gives her a searching, meditative look. This is generally at the luncheon table when young Imogine looks a bit seedy from the night before. Then the conversation goes like this:

"Imogine, really, honey, you must do something about those freckles. Your nose is covered with them."

"Oh, Mother, lay off, please, I didn't put them there."

"Heard from Hubert lately? I noticed in the paper that he took Kitty to the Haines dinner-party last night."

Now this sister of mine adores this daughter of hers, but, in one breath, she has told her that she has freckles on her nose and that her best beau was out with another girl. Strange, this mother-love.

As soon as Imogine leaves the room, her mother turns to us and says, "Really, she is an unusual girl. Mrs. Bleeter told me that she saw her at the Ransome tea and that she was quite the most charming girl there—and so pretty, too." Quickly our minds must do a mental handspring and leap from the girl who has left the room, plus a crop of freckles on her nose, to the ravishing girl at the tea.

EVENING INFLUX

It is evening, just about twilight, and the family is beginning to trail in. First, in comes my other sister, Mary, who is a business woman. She, too, is a widow and, like the other sister, has two children—a little girl of ten with wistful blue eyes and a haunting, husky voice, whose ambition, strangely enough, is to become a prize-fighter. Then there is her boy, aged twelve, who has a real gift for drawing unsuspecting victims into an argument. With his love of argument and his sister's ambition, my sister does not know the meaning of peace. Fortunately, this sister is quite cool.

One pleasant thing about writing is that you can talk (write, rather) about yourself. I am the sort of person who is always sure that somewhere in the world there is an old uncle of mine who is reeking with money, has me on his mind, and is in feeble health. I also feel that I am going to win the Bambay Soap Contest. Yet I am not a practical optimist, because I always forget to enter the contest, and, only when I see a picture of Mrs. M——'s beaming countenance, saying that she is so happy to have captured the prize, do I recall that I had intended winning that very same prize. I am the youngest daughter, but, at that, I have a good many years to my credit. At present, I am with my family for the week-end. My two small daughters are with me.

I have told you that I am up for the week-end, but failed to say up from where. Well, a year ago, my husband suggested that we move to the country and live with his mother. His mother was lonely and so was that dollar in his pocket. Well, she isn't lonely now, as we have two dogs, two cats, as well as the aforementioned two children (pairs again). Positively, this family reminds me of the Ark. My husband is in the cotton business, and, since the Government has become so interested in everybody's business, saying that you are in the Cotton Trade is like saying that you are all packed up for your trip to the poorhouse.

But here it is twilight, and I haven't done a thing about it. Father, mother, two sisters, a batch of children, and I are all gathered in the living-room. I suggest a convivial drink. Sister Imogine, who teaches a Sunday-school class and has a good deal to say about the evils of drink, says she won't take a high-ball, (Continued on page 142)

LAUNDRIANA

BY KATE SPROEHNLE

I CAN hardly remember the day when I was loved for myself alone, for now I am just some one who owns carpets to be cleaned, a roof to be repaired, bugs to be exterminated, and, more than anything else, laundry to be done.

Time was when the square envelope, with the Spencerian writing, meant an invitation to a dance; when the lined French envelope meant passion, instead of a plea for my business—but no longer. Now it means Laundry.

These are some of my collection of "Laundriana"; a few samples of one of the greatest campaigns to divert a normal function of the home into a great commercialized goings-on.

The washerwoman is still present in the laundry business. But how she has branched out! She has become a letter-writer instead of an ironer, an employer of labour instead of a tub-bender, a psychologist instead of a forlorn itinerant whose mental condition left much to be desired. And hardly a day passes that you don't get two or three letters from her, written with a personal interest that can only be described as intimidating.

Many of them open with one of those little sermons which are so disturbing in the early morning when you can't decide whether to shoot yourself in bed or drown more quietly in your tub. Such as this luminous generality:

"Dear Mrs. S.,

They say there's no friendship or sentiment in business—still we like to consider our customers as our friends. Cleanliness is next to godliness, and continued patronage, we feel, expresses friendly confidence. All that we have ever done for any one, we would hope to do for you. Your laundry, when returned to you, will cause you to note the beauty of all as a whole. I await your word. MRS. PELLORA

P. S. Price list enclosed."

In case you are apt to brood over such sentences, I will quickly get on to the more personal approach. Of course, my trouble has been that the letters of sheer abstract beauty are apt to come on the mornings I feel personal, and vice versa, but this one from a Mrs. Brevity almost changed my mood with its soft-soapery:

"Dear Mrs. S.—

Of course, *You* are not overfussy, but if you were we would like to have you for a customer!

We like particular people. That is, we like the kind of people other laundries find difficult to please. With us, they cease to be fussy, and go about telling their friends that at last they have found a laundry that takes the place of having a woman come in to do the work. (This seems a little chancy, but maybe they have the poise to face a clientele of the overfussy.)

For we really do individual washing of each customer's things. Just as your own washerwoman would do, we dry them out in our own large, breezy, sunny back-yard (unfortunately, the address is around 59th Street and Third Avenue) where Mother Nature does all the bleaching and disinfecting they need. Your costliest Italian table-cloths, your most precious lace bedspread, your fluffiest French lingerie are done up to look like new. And we don't neglect the man of the house either, for we have highly trained experts on shirts, whose work is a joy to the fastidious dresser."

Owing to that law, which says that a woman can never throw a letter unopened into a wastebasket, I found myself one day up against the following philosophical approach to the question of who shall rinse out the master's socks:

"Dear Madame:—

I believe I have the solution to your wonderment.

From the simple laundering of a linen handkerchief to the dexterous weaving of an exquisite Persian rug, one gathers this simple philosophy: 'Nothing can replace human hands.'"

Though it's rather a far cry from distant Persia to Madame Lave-Tout's laundry, the parallel illustrates this truism so clearly as to defy mild skepticism. . . .

"A word to the bachelor: I am equipped both mentally *and* physically to render a most satisfactory service, and when you allow Madame Lave-Tout to care for your laundry, you will be amazed at the womanly treatment it receives. . . ."

In spite of their large, shiny trucks and their magnificent circularization, all laundries speak of themselves wistfully as home laundries. "Would you care to use the services of just an old-fashioned laundress?" or, "Try a group of regular washerwomen" are frequent pleas on very handsome stationery.

Don't think, however, that one letter, and sink or swim, is the advertising principle of these ardent cleansers. I shall never forget the series of four from Mrs. Tolaf over on Second Avenue. They came every Monday through November, 1935. The first week, she wrote such an endearing letter, beginning "You are probably pestered to distraction with such overused superlatives as finest, best, great, in relation to your laundry work," that I thought 'here is a woman with insight' and filed the letter against the time I would quarrel with my current arrangements. One week later, Mrs. Tolaf wrote—

"Not having heard from you I am wondering whether or not you received my letter or perhaps received it at a time when you were not in a position to make a decision." I disliked this criticism, however well-founded, of my difficulty in making up my mind, but saved the letter. The next Monday came another, firmly paragraphic:

"No news is good news—

"When one is waiting and wondering whether or not one is going to hear favourably in regard to your laundry work.

"I render an individual service ensuring cleanliness, perfect laundering, mending where necessary, and adding the niceties which tend to effect a complete laundry service.

"Is there not some way that I can *prove* to (Continued on page 142)

Sunclyme
BRINGS YOU
BEAUTY
FROM SUN-RIPENED TROPICAL FRUITS

SUNCLYME HOUSE brings to you four NEW aids to loveliness . . . something entirely different from anything you have ever used before . . . made from fresh fruits, mellow-ripened in tropic suns . . . they coax your skin to beauty with the richness of the avocado, the wine-like exhilaration of the papaya and the stimulating freshness of the lime and lemon.

Perfected by a leading dermatologist on sound biological principles . . . they contain in natural form the live organic elements found in these health-giving fruits . . . minerals, vitamins and essential oils . . . so vital to scientific skin care.

ALL LIQUIDS

Pure and fragrant as the sun-ripened fruits from which they are made, Sunclyme Emollients are WATER SOLUBLE liquids. They penetrate deeply . . . do not clog the pores but allow them to "breathe" naturally . . . bringing you nature's priceless gift — a skin clean, fresh, and satin-smooth.

SUNCLYME HOUSE
FOUR STEPS TO BEAUTY

LIME and LEMON CLEANSING Emollient . . . to cleanse. PAPAYA SKIN TONE . . . to tone and refine. AVOCADO NIGHT Emollient . . . to lubricate. PERSIAN LIME FOUNDATION Emollient . . . to protect. Each $1.50.

SUNCLYME HOUSE
MIAMI NEW YORK

For brochure with complete information about these remarkable NEW aids to loveliness, write today to SUNCLYME HOUSE, Dept. V, 2751 S. W. 27th Avenue, Miami, Florida.



Ask for SUNCLYME preparations at these smart stores or write for name of store nearest you.

B. Altman & Co., New York
B. Forman & Co., Rochester, N. Y.
Dey Brothers, Syracuse, N. Y.
Burdine's, Miami, Fla.

A GUIDE to QUALITY

KinKid LEATHER



A BOUQUET to America's Glove Stylists—for their creative genius. Have you noticed? Far from the need of bowing to any gloves any longer, the beauty of American-made gloves now takes first place!



Ask your favorite glove department for gloves made of KINKID Leather. Look for the KinKid trade mark.

FOLLOW the trail of the **KINKID** trade mark and you'll never stray from the path of excellence. **KINKID** Leather is the choice of America's finest glove creators—who prize it—as you will—for those "extra" qualities which set apart the usual and the unusual. Namely, its LIGHT pleasant texture and marvelous supple softness . . . its rich lustre and beautiful even colors . . . its cheerful reactions to wash and wear.

So—say **KINKID** Leather when you glove-shop. More than twenty new fall colors, literally scores of smart styles for dress, street, sport and formal wear—representing many famous glove makes.

WOOD & HYDE COMPANY
Gloversville, N. Y.

LAUNDRIANA

(Continued from page 141) you that I am sincere in my statements and most anxious to please you and meet your most exacting requirements?"

I must say I began to feel hounded. I didn't see how I could face Mrs. Tolaf's letter on the fourth Monday. I got up early and went to the corner drug store for breakfast in an effort to escape. But when I got home that night, there it was, and guilt forced me to open it.

"Perhaps if I *called* and talked with you personally I might be able to make myself more clear. Women alone understand these difficult problems, and I am sure I can convince you that we, at my private laundry, will do your work so well that your bundle, when returned, will be one of satisfaction."

Not feeling able to bear both her metaphors and disappointment, I just wrote "Never" on a postal. This completed the series.

Some of the best people have inscribed their best stationery to celebrate distinguished washing. Even a public utilities president has contributed a note saying "some of the evening shirts that you are doing are now ten years old, which speaks for the quality of your work."

Naturally, it would be something to break into the Great World through the intimacies of laundry, and feel the joy that your pyjamas, if not you, have gotten into Park Avenue society, but I don't want to fill you too full of hope, for the sheep and the goats are still separated in the best places. Madame A. La Mange (there are many Madames) writes: "If you can spare a few minutes we would like you to visit our establishment, which is almost at your door. It would be a pleasure to show you personally how we care for the laundry of some of the most fastidious families in this district. Separate washing and ironing of each customer's laundry by hand only. I do not use any commercial laundry methods, such as mixing all families' wash together into machines soaked with chemicals—and then turn on the current."

Naturally, with all these opportunities for splendid organized cleanliness opening out before one, it is difficult to choose. However, it is the little things that sway, and I should like to conclude with the letter that has finally won my business:

"Dear Mrs. S:—

We would appreciate your kind permission to have our delivery boy call for your laundry.

For a short time only, we are giving free to all new customers a small size marble bust of Beethoven, also a personal laundry bag.

Sincerely yours,
William Higgs
Manager"

FAMILY LIFE

(Continued from page 140) but that she could use a small toddy. Father frowns at her, because he knows that even this small toddy will send her off into gales of laughter—and he believes in ladies drinking like gentlemen. In the end, we all agree to have a drink. Sister's reaction is exactly what we are always afraid it will be. She is very silly. Father looks over his glasses at her, and this is enough to sober anybody except sister. She wants to tell a story. We know that it will either be too risqué to be nice or too nice to be funny. We do our best to steer her off. It is useless. Father leaves the room.

We begin to discuss spending the following summer together. We think some big, rambling place will just suit us. We talk animatedly on this subject, as we are, in our hearts, sure that this big get-together will never come to pass. The children get into a fierce argument over whether we should go to the mountains or the seashore. The argument gets to be a physical one. Mother reaches in her knitting-bag for a cigarette to calm her nerves. It is really a remarkable bag. She can produce anything from it, except knitting-needles. At this moment, my brother and his wife arrive. Father joins us again.

My brother and his wife greet us, then sit very quietly looking into space. I am puzzled as to why they came. Then my brother, in a hollow voice, says that he has given up smoking and that he feels like a million dollars. Unfortunately, it appears that he can think and talk of nothing else but tobacco. He wants to tell all smokers just what their lungs look like—pretty much like a London fog, I gather. While he is discussing his pep, he pulls up another chair and props his feet up on it. He is now practically lying down.

At this moment, the combination chauffeur, butler, and yardman enters with a tray bearing refreshment for the new arrivals. Things pick up a bit. We talk a good deal about my other brother (the one in Baltimore) and his family. He seems to be making money, and how we do admire him! We plan to have him and his family up next year for a family reunion, just as we have planned every year since he has been married. Sister Imogine has a better plan.

"Mother," says she, "I have the very idea. You and father have been married long enough to have anything. Why not have a Golden Anniversary?"

Mother goes a bit pale and starts scratching in her knitting-bag for, I imagine, smelling-salts.

"You mean," she puts in, "one of those ghastly affairs where pictures of your father and me appear in the paper, saying that we have weathered the storm for fifty years, and here we are? I will never consent to it."

"But, mother," sister goads her, "you wouldn't have your picture in the paper. Just a quiet family affair, along with champagne."

"Not possible," father demurs. "In the first place, this family is never quiet, and they would be noisier than ever with champagne."

Mother glances towards sister. Somehow, she must thwart her evil plan.

"Imogine," she says, "remember in planning this Golden Anniversary that you were born just one year after your father and I were married."

PLEA FOR PLAIDS



No one could be quite so dashing as that impish ghost of Glourie in "The Ghost Goes West" and not leave some mark on fashion. Anyway, we like to think that this is the reason for the current mania for plaids in everything from clothes for two-year-olds to luggage. For the young fry, there are plaid pants, plaid pleated skirts, and plaid coats. Older sisters are going off to school with plaid shirts and matching cardigans of a very thin wool that doesn't scratch. (Altman has these shirts and cardigans.) For the rest of us, there are magnificent plaid top-coats, as bold in design as horse-blankets. Abercrombie and Fitch has a brilliant one in red, brown, and turquoise, and there's a superb rust-and-olive-green plaid coat, over an olive-green country suit, that you'll find at Bonwit Teller.

• Plaids, of course, are a grand outlet for your feelings about radical colour combinations. Have the colours in your coat as loud and dangerous as you dare, but let your dress or skirt be monotone, so as not to overdo a good thing. Schiaparelli strikes the golden mean with jackets of gala plaids, cut short, short, short. Above, left: A town tunic of green-and-black plaid, over a black wool skirt. Right: Town-and-country timber—a Rodier wool dress in hemp-and-brown plaid with a plaid trimmed jacket. All from Bergdorf Goodman

• Below: "Flying Scotsman" luggage—dependable as the crack train it's named after—in two of its eleven sizes. It's made of glazed wool plaid. Abercrombie and Fitch



HER *Figure* IS HER FORTUNE



but... NO STOCK CORSET WILL FIT HER

This is a picture of a prominent professional model, Miss Marguerite Hayden, who is in great demand by photographers and advertisers because of her beautiful figure.

Yet no average stock corset can fit her! Here is why: most average stock corsets are made with bust seven inches larger than waist and hips ten inches larger than waist. But many women do not meet these specifications. Miss Hayden, for example, although she has a beautiful figure, has a narrow waist and small hips—thus the usual average stock corset needed many alterations—and if she could not afford a made-to-measure garment, she had to be content with "nearly good."

Now all that is changed. Kellogg, for 29 years makers of fine foundations, have studied the problem, have found a means of fitting you and every other average woman without resort to troublesome alterations—without the cost of made-to-measure garments.

Figure beauty is so much a matter of fit of the proper foundation. Now, when you consult a Kellogg corsetiere, your problems of fit are ended. In the Katherine-K line is an assortment of 40 different basic models, designed for every type and variation of normal figure known to science. One of these basic types is selected for you, after a study of your own individual requirements. If, however, your own figure is such that even one of these 40 variations is not just the garment for you, then a garment is specially made, working right from a chart of your own figure requirements. Thus, whether one of these 40 variations is determined perfect for your needs or whether a garment is made to your special order, when you wear a Katherine-K garment, you *know* that you are wearing a foundation that is just right for you because it was chosen after a study of your own individual needs.

This wonderful new service is extended through Kellogg corsetieres everywhere. These remarkable garments are called Katherine-K Measur-Fit. In over fifty cities, Kellogg shops render this service. Elsewhere, trained Kellogg corsetieres come to your home to give you this valuable help.

Figure beauty is your birthright. Consult your local Kellogg corsetiere; write to us if you cannot quickly locate her. Kellogg Corset Company, Jackson, Michigan.

CHECK THIS CHART

Here is a chart of figure requirements for average stock corsets. Check it. If your own measurements coincide, to the fraction of an inch, with these, an average stock corset can fit you. But no matter how much your figure varies from these specifications, a "Katherine-K-Measur-Fit" Garment can meet your requirements. (And, even if yours is a "stock figure", you'll enjoy the luxury of a "Measur-Fit" Garment at no extra cost).

Bust	Waist	Hips
32	25	35
34	27	37
36	29	39
38	31	41
40	33	43
42	35	45
44	37	47

Would you like a good Income?

Kellogg is seeking intelligent, refined women to operate Kellogg shops and render this wonderful Measur-Fit service. To such women, a liberal training in corsetry is supplied by experienced teachers. Write to us, at Jackson, Michigan, if you would like to know more about this interesting, profitable work.

Katherine K. *Measur-fit* Corsets

MADE BY KELLOGG



CHOSEN FOR *Charm*

Obviously . . . a dress to blossom out in! Decorative from the smooth swish of the fringed sash to the floral jacquard design that glorifies the fabric . . . Crepe Admiration, created of SERACETA and CROWN RAYON, the NEW Rayons of Fashion . . . Crown Tested for all wearing qualities. The slender silhouette is styled with new grace and dignity. Black and Fall Shades, with contrasting flower. Sizes 36—44 . . . $25.

FRANKLIN SIMON CO., New York; THE BLUM STORE, Philadelphia; CHANDLER & CO., Boston; KAUFMANN'S, Pittsburgh; THE LAWTON CO., Cincinnati; LIVINGSTON BROS., San Francisco; MARSHALL FIELD & COMPANY, Chicago; SCRUGGS, VANDERVOORT, BARNEY, St. Louis; H. M. VOORHEES & BRO., Trenton; WOODWARD & LOTHROP, Washington, D. C.

"A FABRIC CREATED OF CROWN RAYON . . . IT'S TESTED!"

THE VISCOSE COMPANY • 200 MADISON AVE. • NEW YORK CITY

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Miss B. A. M.: What type of clothes does one need for a trip to Alaska? Are evening clothes necessary?

Ans.: For a trip to Alaska, we suggest that you take a tweed suit and a top-coat to match; several silk shirts and wool blouses to wear with the suit; one or two knitted dresses to wear under the top-coat; and some silk daytime dresses. Although you will not dress on the majority of evenings, in all probability, there may be some nights, both on shipboard and in Alaska, when you will be glad to put on a dinner-dress, so we advise you to take one or two. It is, in fact, always safer to include clothes of this type on any trip. On the other evenings, you will probably wish to change to the silk daytime dresses when you freshen up for dinner.

Mrs. E. R.: Please tell me whether it is ever correct to use a typewriter for personal correspondence.

Ans.: Not very long ago the answer to this question would have been a definite "No." Until recently, it was considered very poor taste to send a typewritten letter except in matters of business. But it would be absurd to deny that there are exceptions to this rule to-day.

Since there are at least one thousand types of letters, it is impossible to draw a very definite line between those that may be typewritten and those that may not. The distinction lies in the intimacy between the correspondents and in the subject about which they are writing. In general, however, it is becoming customary to use a typewriter for anything remotely resembling business and, in many cases, for informal correspondence between people who know each other extremely well and make no pretence of standing on ceremony with each other. It is still definitely incorrect to use a typewriter for anything that could be called "social correspondence," or for invitations, acceptances, regrets, or anything that falls into this class.

Mrs. R. E. K.: Will you please tell me when a physician's wife should use the title "Doctor" in referring to her husband?

Ans.: As with "Mr.," the title "Dr." is used by his wife only when she is speaking to an inferior. To a stranger, she says "My husband," and to a friend, she always refers to him by his first name.

Miss M. V. S.: Is an entirely white costume appropriate for mourning in a Southern climate, and may one wear black accessories with white, also?

Ans.: An entirely white costume is as much full mourning as an entirely black one, and would be very appropriate in a Southern climate. With black accessories, a white costume becomes half-mourning.

Mrs. C. S.: Is it ever permissible to use a teaspoon in place of a dessertspoon, when serving desserts? Also, with what desserts should one use a fork as well as a spoon?

Ans.: The dessertspoon is the correct size for any dessert, and it is not permissible to substitute a teaspoon if one wishes to have the meal served smartly. Both the spoon and a fork are placed on the plate for all types of dessert, whether or not both will be needed.

Mrs. A. C. W.: When a young girl entertains at dinner, should her parents be present?

Ans.: We do not feel that there can be a hard-and-fast rule as to whether or not parents should be present when a daughter entertains at dinner. This depends to a great extent on the daughter's age, the type of party, and whom she is entertaining. In general, it is an unfortunate, but undeniable fact that young people feel a restraint when the older generation is present and that a dinner-party is not as much fun. Nevertheless, we think that parents should at least meet new friends and be present now and then.

A good solution is to meet the guests before dinner and perhaps have cocktails with them, and then go out or at least to another part of the house. Or the parents might go out for an early dinner and drop into the drawing-room informally afterwards for coffee and a few minutes' chat before going upstairs. Of course, this would not always be necessary if all the guests were well known to them.

Mrs. C. B. T.: How should an introduction be worded when a woman is introducing her husband to friends, and also when he is introducing friends to her?

Ans.: When a woman introduces her husband to a friend, she may say, "Mrs. Smith, I should like to introduce my husband." When he introduces a friend to her, he says, "Louise, this is Mr. Brown. My wife." The last two words, of course, are addressed to Mr. Brown. If he is introducing his wife to an older woman, he might say, "Mrs. Brown, I should like to introduce my wife." (Continued on page 145)

ANSWERS TO CORRESPONDENTS

(Continued from page 144) The rules are to avoid using Mr. and Mrs. in referring to your husband or wife; to introduce a man to a woman; and to introduce a younger person to an older one.

Mrs. G. J.: The Far West suffers a dearth of trained domestic help and the incoming "good plain cook" is more than apt to murmur, "Well, I never seen an artichoke," while the maid answers the telephone with "Sure, I'll tell her you called." "Uniforms," they both say, "humph." Can you make any suggestions for meeting this problem?

Ans.: Vogue is a most sympathetic audience for such letters, since we realize how difficult the problem of the untrained servant is. Thorough training takes time and trouble, but we have one suggestion for simplifying the procedure. This method, which has been successful in a good many households, is to give each incoming servant a typewritten list, stating plainly his or her schedule of work, hours for meals, change of uniforms, manner of answering the telephone, and similar things. The written word will sometimes inspire respect, and it has the added advantage that, when patience begins to wane, the mistress can resort to saying, "Look at your schedule."

Mrs. E. D. H.: Please tell me whether there is anything that will lighten the blond hair of a twenty-two-year-old woman who is beginning to lose the gold in her hair.

Ans.: There is nothing other than bleaches which will lighten blond hair, but there are harmless rinses which will brighten it. Various rinses of this type may be purchased, or a good camomile rinse can be made at home by steeping two generous handfuls of German camomile flowers in a quart of boiling water. When cool, it is strained and used as a final rinse after a shampoo.

Mrs. H. P.: Can you suggest an attractive gift to be presented at a "Tin Wedding" anniversary?

Ans.: A painted tin tray would be an attractive gift on such an occasion. It might be a large, old one, particularly if the recipients are interested in antiques; or it might be one of the gay painted modern ones. Tin, or *tôle*, lamps are very smart and effective also. And if you happen to know of a shop that carries modern Mexican things, the Mexican tin frames, to be used either for pictures or mirrors, and the Mexican tin candlesticks are extremely attractive.

Mrs. T. O.: Please give the correct seating of dinner partners at a formal dinner.

Ans.: At a formal dinner, the guest of honour, if he is a man, is put at the hostess' right, the next most important man at her left. The most important woman guest sits at the host's right, the next most important at his left. The remaining guests are seated in the way which seems most pleasant for all concerned. With this plan, there are no definite dinner partners, and each guest divides his or her attention between both neighbours.

Miss E. L.: I expect to engage a social secretary and would like to know just what her duties should be.

Ans.: A social secretary is expected, first and foremost, to have a good, legible handwriting and to know how to write all types of social letters. She attends to invitations, sending them out and acknowledging them; she takes care of cheque-books; and she must be alert and ready to attend to any details turned over to her by a busy hostess.

Mrs. F. E. B.: I wish to send a bon-voyage gift to friends who will soon be sailing for Europe, and I would appreciate suggestions of some which are not banal.

Ans.: A novel idea for a bon-voyage gift is to arrange with the head dining steward on the ship on which your friends are sailing, to have champagne cocktails brought to the table the first night out, with your card attached. This is, of course, difficult unless you go to the boat to see your friends off. Another suggestion is to send toilet-water and bath powder with a good, not-too-sweet fragrance. A tin box of extra-large salted nuts is always welcome, although not so unusual. Striped canvas carry-alls, make-up kits, leather passport cases, and bath mits are still other ideas that are not overdone as bon-voyage gifts.

Miss D. E. G.: Please outline a good method of thoroughly cleansing a dry skin.

Ans.: A dry skin should be meticulously cleansed each night with a good cleansing oil, or a softening cream especially compounded for a dry skin. The cream should be smoothed on the face and neck and wiped off carefully with cleansing tissues. This will gently remove the soil from the pores. The next step is to apply an emollient cream which will soften and lubricate the skin. A light film may be left on overnight.

Mrs. F. S. T.: Please tell me in detail what refreshments to serve at a cocktail party. How many kinds of cocktails should be served?

Ans.: At a small party, usually two varieties of cocktails are served, or one kind of cocktail with the addition of high-balls. Even at a large party, two kinds are sufficient. They should have different bases—such as one with a gin base and one with a whisky base. Martinis and Manhattans or Old-Fashioneds are the most usual and are always popular.

With a party of any size, several varieties of appetizers may accompany the cocktails. A list of suggestions for appetizers follows:

Kidneys wrapped in bacon held by a toothpick and broiled

"Fingers" made by rolling a strip of chipped beef around a roll of cream cheese and horseradish, held by a toothpick

A large platter of chilled shrimps on toothpicks with a bowl of Russian dressing (Continued on page 146)

MATINEE FROCK...Fashioned by

Smartsport



Style V-834
Sizes 14-40

The Crown Tag means laboratory-tested fabric construction, color fastness and dry-cleanability.

Be distinctly feminine in this new knitted version of the Fall mode . . . whose fashion character for less casual days in town is pertly proclaimed by puff sleeves, wide shoulders and velvet bows on a Jacquard blouse. Retains its soft loveliness without sagging or stretching. Fashioned of a smart zephyr twist fabric in subtly vibrant Autumn duotones—"A Fabric of CROWN RAYON . . . It's Tested!" Wear it with or without a coat to humor the whims of uncertain Fall weather . . . Moderately priced at leading stores, including:

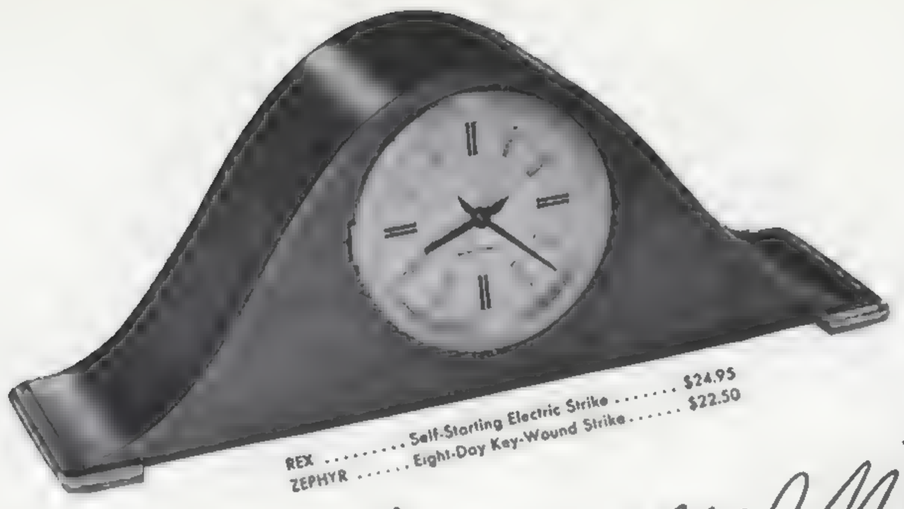
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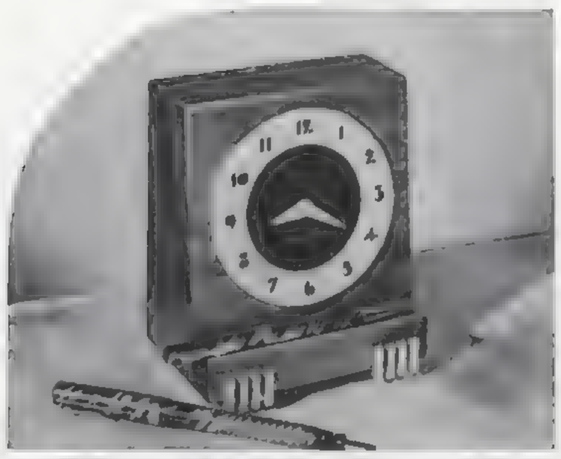
THE HOUSE OF SMARTSPORT—498 SEVENTH AVE., N. Y.



No tardy moments

in these school-going clocks

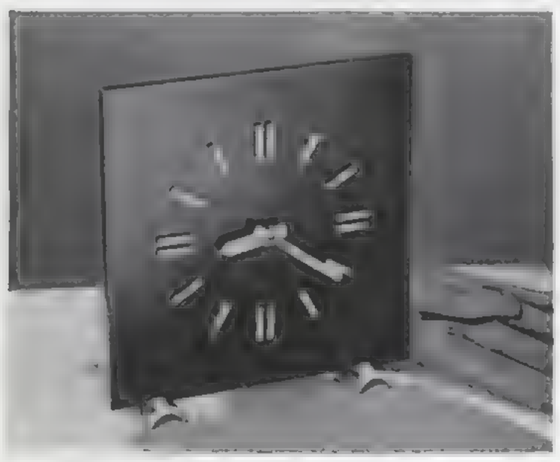
Lucky is the student who has a Seth Thomas Clock to keep him on time! Self-starting electric or eight-day key-wound, they are all professors of punctuality. They're up-to-the-minute in style, too,—smart going-away gifts for desk, study table or mantel. Here are just a few. Leading jewelry or department stores will show you these and more . . . at prices that start at $4.95. Seth Thomas Clock Company, Thomaston, Conn. *Makers of fine clocks for more than a century.*



DUPLEX ..... Eight-Day Key-Wound Time $6.95



RUTLAND ..... Self-Starting Electric Time $9.95
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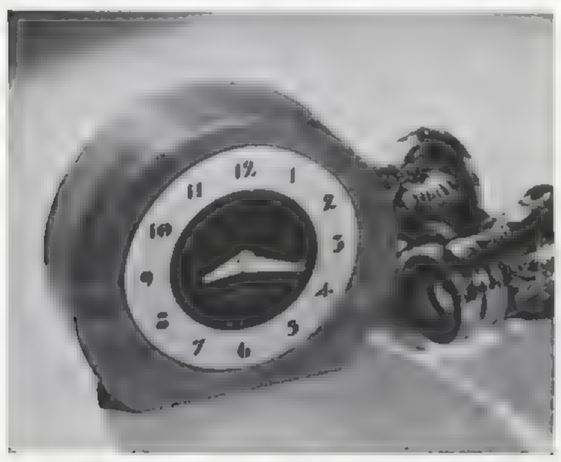
PHOENIX ..... Self-Starting Electric Time $12.50
BALTIC ..... Eight-Day Key-Wound Time $12.50



DICKSON..... Self-Starting Electric Time..... $7.95
DELPARK ..... Eight-Day Key-Wound Time $7.95



RODSON ..... Self-Starting Electric Time..... $9.95
DELOS ..... Eight-Day Key-Wound Time $9.95



VOGUE ..... Eight-Day Key-Wound Time $5.95



LUNAR ..... Eight-Day Key-Wound Time $9.95

SETH THOMAS *Clocks*

KEY-WOUND ELECTRIC

ANSWERS TO CORRESPONDENTS

(Continued from page 145) in the centre

Tiny sausages on toothpicks
Fresh pop-corn with melted cheese over it
Cheese puffs
Canapés spread with caviar
Canapés spread with anchovy paste mixed with cream cheese
Canapés spread with Smithfield ham, mayonnaise, and chopped pickles
Canapés spread with chopped mushrooms and mayonnaise
Tiny frankfurters on toothpicks, with English mustard
Olives stuffed with celery, onions, or nuts
Very small, paper-thin sandwiches with watercress or cucumbers

Miss H. V. K.: How may I get started in the business of costume designing and fashion drawing for magazines?

Ans.: In the first place, the fields of costume designing and fashion magazine illustrating are quite separate and distinct. An illustrator for fashion magazines and newspapers draws existing fashions. An artist wishing to get started in this field should be sure that her talent is in that direction—that she has a definite feeling for chic and a good grounding in life drawing. She must understand and be familiar with the present trend in fashion drawings, in magazines here and in Europe. Her next step would be to make up a number of samples of her work (most of them in black and white, since the market for them is the largest), and make a series of visits to department stores, publishing houses, advertising agencies, and so forth. It may be a tedious process to find an opening for the particular type of work you do—but we know of no short cut.

If you wish to be a costume designer, you will need training in cutting, draping cloth on a figure, and an understanding of the craft of tailoring, sewing, and fitting. A costume designer should have a flair for women's clothes and some creative ability. She must be familiar with current trends, and the influences of leading designers in New York, Paris, and Hollywood. And she must be able to put her ideas effectively on paper and execute them on the figure. With this as a background, a beginner should be able to make a connection with a good clothing manufacturer as a designer or a sketcher. Here, again, it is necessary to apply persistently until one finds an opening.

Mrs. J. V. B.: I frequently give simple buffet suppers and find it difficult to have variety in the menus. Will you please suggest several suitable dishes for a meal of this type?

Ans.: If you have soup as a first course at your buffet suppers, we suggest black bean soup, with a slice of lemon in each cup; onion soup served in individual bowls; or chicken consommé mixed with an equal amount of clear clam broth, with a little cream in each cup.

For the one or more hot dishes in the main course, any of those in the following list would be good.

Casserole of beef à la mode
Casserole of shrimps and scallops
Risotto (rice with such things as creamed chicken; curry of lamb or chicken; or a Spanish mixture of chicken, shrimps, and whole clams)
Curried eggs
Baked creamed mushrooms
Home-baked beans
Crabmeat au gratin
Spaghetti with cream and mushrooms
Corned beef hash
Virginia ham cooked in cider
Whole tongue, jellied or hot

Large bowls of mixed green salad, vegetables in mayonnaise, or both; and a variety of hot rolls might complete this course.

A platter of cheeses of various kinds and crackers is a pleasant addition to a meal of this type.

The dessert might be a fresh fruit compote, small fruit tarts, or ice-cream with small cakes, and coffee should be served, as well.

Mrs. B. D. R.: Please tell me whether it is correct to send engraved cards of appreciation for flowers or notes sent after a bereavement, and also whether or not it is necessary to acknowledge calls made at that time. I have heard that engraved cards are not in good taste, but notice that they are very much used.

Ans.: Personal notes acknowledging expressions of sympathy are in much better taste than engraved cards—although it is true that the latter are used by many people. We do not know whether this is because those who use them are not well informed, or because they find the engraved cards easier to use at a time when they are not equal to making a great effort and are overwhelmed with things to do. Whatever the reason, we feel that it is a mistake. There is something particularly personal about flowers and notes sent at such a time, and it is very much more appropriate and appreciative to write even a short note than to send an engraved card. One need not write the notes at once. No one expects a prompt answer, and it is permissible to take several weeks before writing all of them.

In the case of friends who called, it is sufficient to send merely a visiting-card with two or three words of appreciation written on it. This is often done, in fact, in acknowledging flowers.

Mrs. H. G. W.: Should a coloured man wear livery when serving meals in a small country house, and what should he wear at other times, for cleaning down-stairs, the cleaning of silverware, and similar work?

Ans.: A coloured man does not wear livery. For work during the morning, he should wear a black mohair or alpaca coat, black trousers, and a white shirt, substituting a large, striped, men's working apron for the coat when he is doing work that makes it necessary. For serving breakfast and luncheon, and in the afternoon, a white linen jacket takes the place of the black coat. He can wear the white linen coat, also, for serving dinner, or he can wear a white mess jacket.

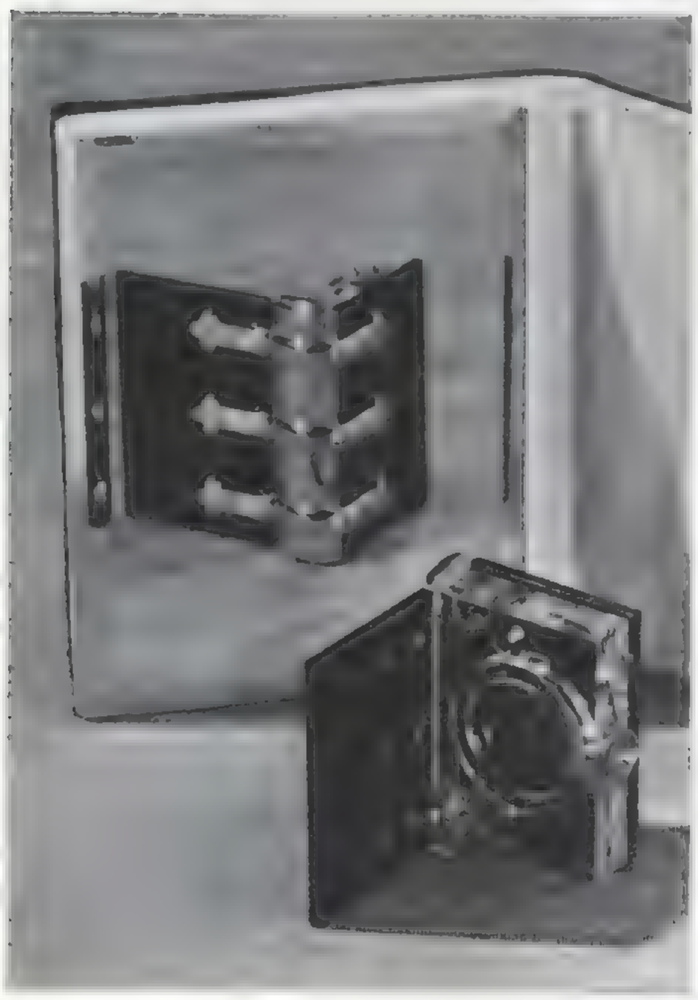
FRESH FROM PARIS



Left: Paquin's pudgy roll of beige leather with an eye-opening capacity for the odds-and-ends you collect on a trip. It has clip fastenings at the ends and leather handles. Bonwit Teller



Right: A clump of porcupine quills in dull gold metal to clamp on your little black dress. The quills are cut with loads of facets, exactly like a jeweller's piece. Bonwit Teller



Left: A Paris-sent inspiration for October bridesmaids' gifts—Boivin's watch-in-a-book, done in shiny black enamel with gold hinges. A superb bon-voyage gift, too. From Bonwit Teller



Right: A wide ring of gold—so very wide it dwarfs an old-fashioned wedding-ring—that's solidly set with rectangular chunks of turquoise, bevelled off at the edges. Bonwit Teller has this

RAWLINGS



GERMAINE MONTEIL *renders the Directoire Theatre Gown in velvet with prim piqué touches and a deep back décolletage . . . $135.*

NEIMAN-MARCUS DALLAS

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST



This "all day" dress has twin jewel buttons studding the blouse from waist to convertible collar. Superbly tailored in one of the choice fabrics of the season. In green, briar wood, royal, burnt rose and black.
$19.95

IN

BRIAR CREPE

OF

*Celanese**

* Reg. U. S. Pat. Off.

"ARMS" PARLEY

Subject: Freedom of arms . . . your arms, of course, in "Free Action Sleeve" Dresses. It's a *patented* cut in the under-sleeve that permits your arms to move freely without hiking or pulling the rest of your garment. Join the enthusiasts who have discovered this freedom.

"Free Action Sleeve" Dresses

AT YOUR FAVORITE STORE...OR WRITE TO

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GALLIC SPARKLE



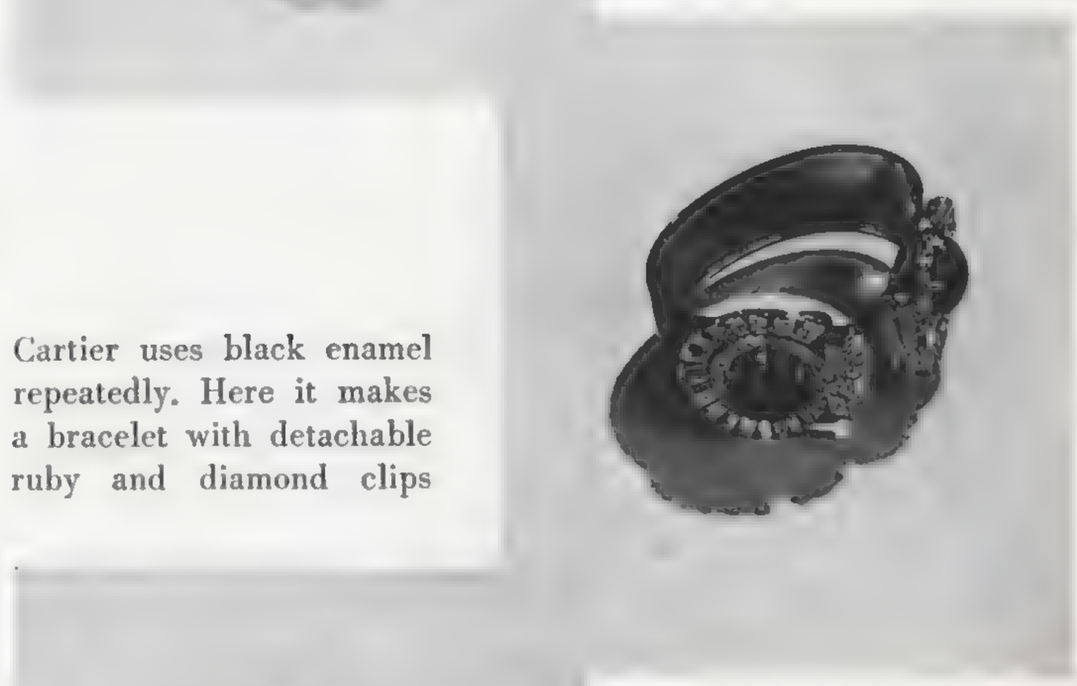
Mauboussin's round topaz brooch, for which he uses two tones of these gold-fired stones, set medallion-like



Sapphires and baguette-cut diamonds blaze blue and white on this chic winged clip that Ostertag designed



Boucheron's fabulous rose of platinum filigree and diamonds, with flexible leaves that tremble as you move



Cartier uses black enamel repeatedly. Here it makes a bracelet with detachable ruby and diamond clips



An impressive new bracelet by Van Cleef and Arpels, of black enamel and gold ribbon mesh paved with rubies

ANDRÉ DURST



Chalfonte
Hats Introduce
THE DICKERY-DOCK

Wear it to match the high spirits of your newest Fall clothes! The lofty crown on which an irrepressible feather is perched, and the deeper back are fashion points of note. In bright colors for your color-trimmed black things, also dark shades. All headsizes.

Chalfontes are exclusive with Bullock's, Los Angeles; Stern Brothers, New York; and Wethern's, Incorporated, Boston

Chalfonte
MADE BY A MANS HATTER

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

453	$2.00	7472	$ .75
454	2.00	7474	.30
457	2.00	7475	.50
458	2.00	7479	.40
S-3918	1.00	7481	.40
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Presieuse—the one-hand compact that opens at the light pressure of two fingers. In a series stressing nail-studded motifs with the new combination of three-metal finishes, green gold, red gold and chromium.



VOLUPTÉ
COMPACTS AND CIGARETTE CASES
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Autumn formula for fastidious hands

Beautyskin **GLOVES**



More than 20 beautiful styles to choose from.

Baltimore, O'Neill & Co.
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Dayton, Rike Kumler Co.
Detroit, Ernst Kern Co.
Hartford, Sage Allen Co.
Lancaster Hager & Bro.
Lawrence, Cherry & Webb Co.
Lexington, Wolf Wile Co.
Louisville, Stewart Dry Goods Co.
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Minneapolis, L. S. Donaldson Co.
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Norfolk, W. G. Swartz Co.
Norristown, D. M. Yost Co.
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Pittsburgh, Joseph Horne Co.
Portland, Owen Moore & Co.
Providence, Shepard Co.
Richmond, Miller & Rhoads
St. Paul, Golden Rule Co.
Schenectady, The Wallace Co.
Seattle, Rhodes Dept. Store
Syracuse, E. W. Edwards & Son
Utica, J. B. Wells Co.
Washington, S. Kann Sons Co.
Worcester, Wm. Filene's Sons Co.

and many other leading stores.

HERE, Madame, Mademoiselle, is what the well dressed hand will wear this season—BEAUTYSKIN Gloves!

Outwardly they charm—with their chic, their suave fit, their flawless quality. On the inside, they are at work, giving your hands a beauty treatment each time you wear them.

What is this exciting magic? The name *"Almondizing"* is your clue—meaning that BEAUTYSKIN leathers are artfully treated with rich almond creams. Hence, gloves soft and light as a petal . . . a faint provocative fragrance . . . and smooth smooth lily-white hands.

Washable? By all means. Likewise, *perspiration proof.*

TALES OF DETAILS

(Continued from page 59) fur toques with feather butterflies flitting about on them. Patou's big double-brimmed beret worn off the face. Alix's knitted cap with a band circling the face like the chain helmet of a mediæval knight. Note: you will probably have the back of your head covered, for a change, this winter.

FUR DETAILS

These details included: Schiaparelli's fox heads on a hat, the feet tied in a bow on a pocket, the tail in mittens, and a couple of bodies rolled up one arm and around the neck. Schiaparelli's muffs buttoned safely onto a collar or strapped around the waist. Rochas' silver fox muff with a cyclamen ribbon band holding it like a drum over the shoulders, and his lynx hand-bag attached to his lynx gloves. Maggy Rouff's muff attached to a fur sling, and all those intricate insertions that she makes with astrakhan. Patou's silver fox peplums in the front of his black broadcloth dinner-suit. Vionnet's and Lelong's vests and front panels of fur on top-coats. Molyneux's fur bands around skirt hems in a cinema-sirenish manner. Lanvin's frequent use of bright rust-red fox, which you are shocked into liking.

Vionnet's full-sleeved coats are magnificently trimmed with fur: wide panels down the front, vests of fur over the chest, sleeves of fur like broken arm slings, collars wrapped high around the chin Robespierre fashion, or labyrinthic bands or incrustations of fur. Nutria, grey or black Persian lamb, lynx, and seal are some of Vionnet's favourites—often used on yellowish green, mustard, rust, beige, or plaid coats.

GLOVES

In the glove field: Patou's with coins held in slots around the cuff—perfect for the change-hunter, and his lovely shirred-back evening gloves with no side seams. Molyneux's strange cyclamen, mauve, or apricot kid ones. Maggy Rouff's suède gloves with fur cuffs. Schiaparelli's vast array of imaginative gloves, including the fingernail models and the surrealist pastel suèdes with the veins of the hands painted on, or wine suède with pale blue binding outlining the fingers like a neon light sign, red velvet ones for evening with lavishly beaded cuffs, and suède ones with fur running from the thumb all around the hand for no reason at all. And Piguet's zigzag two-toned gloves—one pair in violet and black, for instance.

SHOES

Schiaparelli and Alix both put their minds very seriously to shoe detail. The first mannequin who appeared at Schiaparelli's in bright red shoes with a black tailored suit stopped the show. Padova (Continued on page 152)



A HOME WITHOUT *Flowers*
IS LIKE A DRESS WITHOUT STYLE

COLORFUL blossoms, fashioned by Calart, enliven your home with lasting beauty, decorative charm and *distinctive personality.* Sold at leading department stores and gift shops . . . identified by the blue-and-silver seal. Write for booklet on flower arrangements, FREE!

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17 BLOUNT STREET, PROVIDENCE, R. I.

CALIFORNIA ART FLOWER CO. A Genuine CALART CREATION PROVIDENCE, R. I.

GOLD



POUR UNE DAME
BIEN SOIGNÉE

There are times when a discreetly golden slipper is the one perfectly exquisite thing you must have to create a certain impression. Daniel Green makes just that kind . . . for both informal and formal wear . . . and also in a lovely silver fabric that can be tinted any heavenly shade you wish.

Prices of Daniel Greens: $2.50 to $10.50

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DANIEL GREEN

LOOK FOR THE NAME ON THE SOLE

LEISURE *Footwear* FORMAL
AND THE FAMOUS "COMFYS"

PARIS FLARE-BACK



• Above: Creed's applause-winning broadcloth suit, black as night, fitted in at the waist, with an ingenious peplum that's born of three flat pleats in the back. The Comtesse de Maigret wears it here, with its black faille blouse mounting high around the neck in a stand-up collar. With this, Rose Valois's Napoleonic hat that sends its wide brim back from the face and high into the air

• Below, the Comtesse de Maigret wears Creed's green tweed suit, shot out in back by the full peplum on the double-breasted jacket. The seams in back and on the sleeves are outlined, drum-major fashion, with black braid; the collar and buttons are of black Persian lamb. More of the fur trims the green felt tricorne from Rose Valois



ANDRÉ DURST

Brush Up!

Keep Your Personality "In Step"



IN this changing world, the "sweet girl" and the "cute girl" belong to the past. Modern woman finds herself in a new age—with different standards, new attitudes, new demands. Whether you are fifteen or fifty a mere sentence often "dates" you.

The things that used to win admiration are now ignored—or worse, they bring snickers. Don't be deceived by the artificial and self-conscious laxness that spreads everywhere like a soft veneer. Life is keyed to a faster and more exacting tempo, and continues to speed up.

Many women are trying to fit smart modern clothes on to "gay ninety" or "post-war" personalities. Many women are bewildered by the pressure of modern life. It is all very well to talk about "just be yourself" but do you really know what your "self" is, or what it can be or do?

Here is the answer. Thousands of women have been given definite guidance in sweeping cobwebs out of their personalities by Margery Wilson. She has shown them how to dust their social garrets and to take the slip-covers off their charms.

Now Margery Wilson offers her *NEW* "CHARM TEST FOR MODERN WOMEN." This practical test offers you the first opportunity you have ever had to take stock of yourself. The "CHARM TEST" is *NEW* and revised throughout. Nothing like it has ever been published. It is not an ordinary questionnaire—but a scientific and psychologically correct measuring test that will reveal your "self" as clearly as your mirror shows your face.

The *NEW* "CHARM-TEST," together with Miss Wilson's Booklet, "THE SMART POINT OF VIEW," will be sent to you without any cost or obligation. This offer is made to acquaint you with the thorough effectiveness of Margery Wilson's personalized training by correspondence.

To receive the NEW "Charm Test" and Booklet write to

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Swirling autumn leaves . . the tang of crisp Fall days, bring CREPE VICTORIA, an all pure silk to you who enjoy the charm of your own and your dressmaker's handiwork . . CREPE VICTORIA is laboratory tested for luxurious quality, graceful draping, ease in sewing and excellence of wear . .

Pure silk CREPE VICTORIA is on sale by the yard at an exceptionally reasonable price. For store nearest you, write to

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Crosby Bros. Co. Topeka
George A. Gray Co. Duluth



TALES OF DETAILS

(Continued from page 150) made them of kid with Cuban heels and a seam from the toe to a high instep, where the top finished with a strap and buckle. They are also shown in a more subtle dark wine-red for day. For evening, kid is also Schiaparelli's inspiration: purple, royal-blue, or greyish pink sandals with two wide straps crossing over the top of the foot and again across the ankle, giving a very high—almost boot look to the sandals. She also shows high boots for house or street wear, if you have the courage, with purple tops that go up above the calf and red kid bands outlining the foot. Daliet-Grand made these startling affairs. Alix's perfectly flat page-boy's bottines with bedroom slipper soles are revolutionary. She makes them in two-toned combinations of suède and fabric—just like gloves.

HAND-BAGS

Bags are definitely on the bulky side with Molyneux putting red-bordered accordion sides in a black calf rectangle; Schiaparelli making a swollen bag of wine-red calf with three points in relief like a gelatin mould (try to find your lipstick in a labyrinth like this!), or tying a fat gold ostrich egg with a black plastic bow-knot; Rochas making fat fur bags and Maggy Rouff hanging silver fox tails from each side of a round black suède bag, and so on.

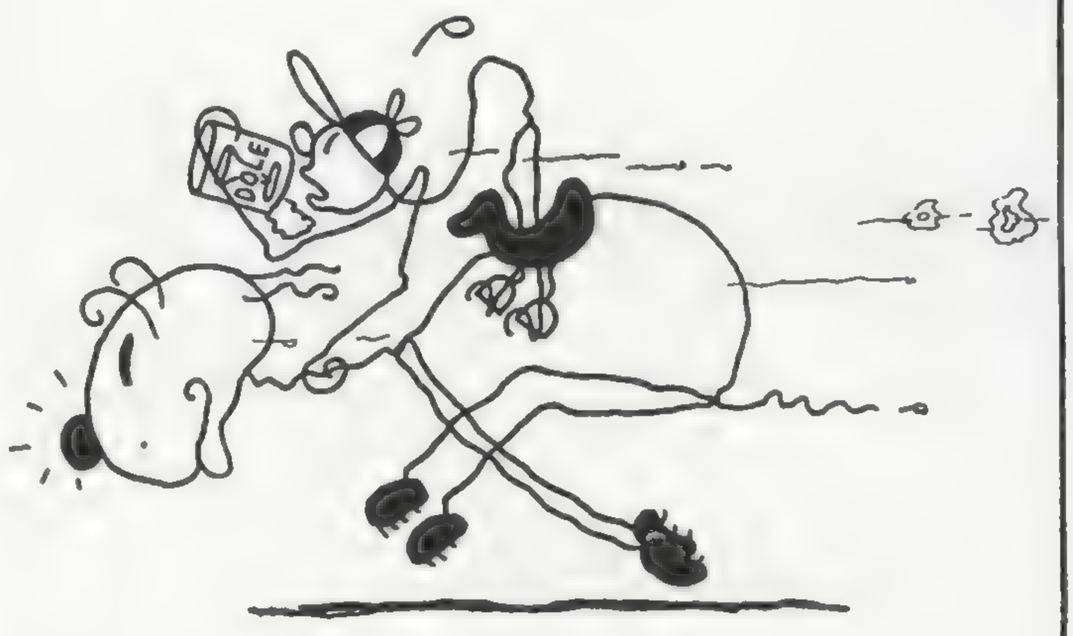
BELTS

Belts couldn't be more important, particularly Vionnet's jewelled or gold kid belts on draped orangey-red, white, or violet crêpe dresses, or her wide belts of cut-out leather on day dresses of wool or silk. Lanvin's wide mediæval corselette belts in gold and bright velvet combinations shaped to the waist and sometimes pointing up between the busts. Alix's, Maggy Rouff's, and Molyneux's complete lack of belts except for the latter's bright coloured woollen cords with tassels (he puts these around the neck, too, like a hangman's noose). Mainbocher's shaped-to-the-form beaded ones; Schiaparelli's wide brilliant coloured velvet-and-gold cord belts—that are the happy union between two-strap polo belts and peasant ones.

BUTTONS

Buttons run up and down the sides of Lelong's evening dresses. Lanvin, Molyneux, and Mainbocher button dresses inconveniently, but effectively, all the way up the back—Mainbocher using glittering rhinestone or glass buttons that make your spinal column look like a regiment of glowworms; Schiaparelli regally uses plastic crowns or great plastic blobs, which, with the best imagination in the world, you can't give shape to. She also uses leather chains for fastenings, and Maggy Rouff (Continued on page 153)

YOU CAN'T LOSE
WHEN PRIMED WITH
DOLE HAWAIIAN
PINEAPPLE JUICE!



NORMAN MELEOD

CASH



IN THE BAG

Smart new bag in hand and crisp new dollars in the bag . . . is that a picture of you this fall? It can be.

Vogue has a plan by which you can organize a little business of your own to bring in the extra money for autumn needs and autumn wants. It doesn't require any investment—or "previous experience"—and the profits are very pleasant. If you would like to start a career as one of Vogue's business women, send us a letter today and we'll tell you the whole story.

Vogue Business Bureau, Greenwich, Connecticut

TALES OF DETAILS

(Continued from page 152) uses fabric-covered links to fasten nearly all of her dresses. Rochas uses silver cupids for buttons, and Piguet small bouquets of violets. Alix often fastens with heart- and club-shaped leather buttons.

Amongst the what-nots we put Alix's great thick velvet or woollen scarfs knotted sometimes four times under the chin, giving a husky prize-fighter look to your neck. Schiaparelli's bright orange velvet bow-knot scarfs that she shows with wine-red, brown, or blue costumes. Creed's white silk mufflers printed with their famous coat of arms and their motto "Artist in draping the real figure." Mainbocher's lamé or silk scarfs tucked in his square-necked dresses—or his big chiffon scarf handkerchief bordered with beaded or braid designs.

POCKETS

Pockets are the outlet this season for the individual imaginative quirks of the couturiers. Schiaparelli's touch of surrealism in her bureau-drawer pockets is the sort of thing we mean. Obviously, Salvador Dali is responsible for this—and it's not a bad idea, if they only held something. Rochas, too, had a touch of surrealism—we suspect Leonora Fini was behind this—and used umbrellas, gloves, purses, and tobacco pouches for pockets and clocks for belts. Everybody put as many pockets as possible on suits and coats—Chanel even uses lapels for extra-pocket space, and breast-pockets are practically a law for tailored suits. Maggy Rouff and Lanvin like enormous pouchy fur pockets.

AND STILL THEY COME

If we close this list of details now, we'll probably wake up nights for weeks haunted with details we have forgotten—those big gold watch-chains at Maggy Rouff's with foolish big watches on the end that have "good luck" written on the back. Patou's umbrella with a handle as long as a shepherd's staff. Alix's strip tease act of taking off jacket after jacket, only to find another underneath—Vionnet's beautiful triangle bodices on her evening dresses; her square-topped sleeves; her fur boleros and capes—one beautiful evening one of broadtail short in front and long in back; her draped wool capes for evening; and her violet or orangy-red duvetine evening coats. Lanvin's scalloped or Greek-key edges in her fur coats. Rochas's unexpected bands of colour emphasizing a lapel or a godet. Schiaparelli's painted fluted ribbon bands on skirts or kid belts, her feather head-dresses—one of royal blue cock feathers forming a line across the top of the head like a helmet, another of pale rose ostrich plumes, towering high as a busby, and held by a silk crocheted band. Piguet's gold-etched keys down the front of a coat. Molyneux's tall feather fantasy sticking straight out of the top of the head as if it grew there, and so on into the night.

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THE PARIS COLLECTIONS

ON pages 58 through 78 of this issue, and in the September 1 issue of Vogue, we've put the high spots of the Paris Openings into words and pictures. What follows here are minutely detailed descriptions of the outstanding collections, arranged in the order of their showings in Paris.

MARCEL ROCHAS: Out of Marcel Rochas's collection came very short skirts and several new ideas. For instance, wrist-length classical tailored suits, with unexpected bands of colour emphasizing the lines. One black suit has oyster-grey broadcloth bands half-way up the revers and outlining the front of the jacket. Another suit has inserted pleats of chalky blue and pinky mauve at each side of the back below the waist. Otherwise the suit is a perfectly plain, double-breasted one with a Persian lamb collar. Another version of the dash-of-colour idea is a black broadcloth single-breasted suit with *grège* broadcloth revers in the form of leaves coming up from the waist to above the bust. The same leaf motif is repeated in the blouse—giving a vest effect.

There is a series of finger-tip black suits with fitted waists and slightly flaring peplums trimmed either with large velvet pockets (covering the entire front of the peplum), chenille embroidery, or designs in Persian lamb. There are also Persian lamb jackets trimmed with applied designs in wool, and velvet suits with a cut-out woollen motif on the sleeves.

Rochas has a new coat line—almost a coat-dress—consisting of a straight coat buttoned or tightly wrapped with a slightly flaring overskirt in back. One is of black velvet with beige broadcloth bands. Another very good one is of soft black wool with the overskirt and the collar embroidered around the bottom in chenille. It may sound mad, but it's really very good-looking. Anyway, this overskirt flare to straight coats is new.

One of Rochas's fur coats is of opossum dyed blue-grey. It is collarless and bulky and very smart—an excellent, serviceable, and slightly strange coat for working girls. Rochas also makes all sorts of experiments with *phoque*—which is sea-lion, according to the dictionary. He showed one coat of it dyed turquoise-blue—looking exactly like plush.

He opened his collection with a good group of classical tweed suits in wines and greyish greens, worn with long, straight, mannish top-coats with double-stitched welt seams and slit backs.

Then he has a series of coats with trick pockets; one with silver-topped purses; another with fabric gauntlets that looked a little spooky when the mannequin took her hands out of them, and they (the pockets) stayed on the coat; and a beautifully cut black coat with miniature silk umbrellas for pockets. Fortunately, all of these coats are good and simple and can stand on their own merits without the aid of the pockets.

The evening news is the short day-

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THE PARIS COLLECTIONS

length, tailored lamé dinner-dresses (pleated all over with the pleats stitched down at the yoke and hips) with fitted jackets made of tweed thickly shot with lamé, or full-length velvet coats. The best one was in silver with a mauve, blue, and purple tweed jacket. Every one seems interested in these, although it is hard to see where they will be worn in New York. They are a perfect result of communistic tendencies—don't dress, but make the pretence of dressing.

CREED: Creed came forth with a really superb collection—rather small but definitely to the fashion point. It is a great mystery how every one falls upon the same tendency in clothes. Anyway, back views are the thing, and Creed has certainly done his bit to make exits dramatic. Tailored clothes everywhere owe a definite inspiration to men's morning coats and "tails" from every period in history, up to the present. Creed does a bolero jacket with short tails in back for day, and he does an evening suit with full-dress tails—with a big white handkerchief sticking out of a turned-back flap at the back of the waist. It would take a lot of height and a lot of courage to wear it.

But there is nothing else unwearable in the collection. His coats, suits, and dresses are all designed to be admired from the back, with either flat pleats, cartridge ones, unpressed bias ones, or godets, giving a definite backward movement—a movement which is always repeated in the skirt.

Except for a number of classical tailored suits, everything has a definitely marked waist-line—marked by seams rather than a belt, and all of the waistlines have a down-in-back and up-in-front movement. You may get sick of hearing this repeated, but it is an important fashion point, for it slims the waist down amazingly. Sometimes, this low waist-line in back is marked by braid or double-stitched seams coming down in a U from the shoulders to below the waist.

There is a definite revolutionary tendency in all the clothes, with high, stand-up Robespierre collars, stand-out revers, bright striped tie silk and upholstery satin vests and blouses, tight-fitting waists, and two-tiered cape collars. Sleeves are plain and tailored.

The dresses are generally simple, with straight sleeves, and some swinging trick in back. There is a superb one of taffeta, woven with black woollen threads, which hangs straight in front, has a high neck, and an hour-glass motif marked in braid from the shoulders to the waist and from the waist to the hem.

Creed's sports suits are of greenish brown plaid tweeds with Norfolk jackets and either tweed bloomers or a tweed skirt that buttons up the front over silk bloomers. The vests that go under these are superb—either made of plaid or of vivid hunting-vest fabrics, with the sleeves and the back of ribbed knitting. Most of them are longish, with a waist seam in the front and a peplum. (Continued on page 156)





Style 629

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Snia • fiocco — the fibre for finer fabrics, is made by Snia Viscosa, world's largest producer of spun rayon staple fibres.

THE PARIS COLLECTIONS

(Continued from page 155) They would be marvellous for golf or shooting, as the sweater backs allow so much freedom of movement. There are several capes, chiefly in big plaids for the country. There is a divine orange suède jacket cut like a town jacket, with godets from each side of the waist in back giving a flare to the peplum. This buttons straight up the front to the collarless neck.

The Valois hats are mostly tricornes. There is one fine Napoleon hat of black felt with a high, turned-up brim.

ALIX: If Alix had only eliminated two-thirds of the spectators at her collection! We had to sit in a rabbit-warren with people so tightly packed that the mannequins had to squeeze between them, and we saw not much more than their heads and shoulders, which, in the day clothes, looked like Eskimos. So we had to re-see the collection.

The coats were bulky, with great circular fulness hanging from the shoulders, and, to add to the bulkiness, there were enormous velvet or fabric scarfs at the neck knotted three or four times. When the mannequin took off a coat, the bulkiness continued . . . a jacket buttoned high up to the neck, a second lighter jacket underneath, and sometimes even a blouse under that. Winter hasn't a chance with Alix building up such a defence against it!

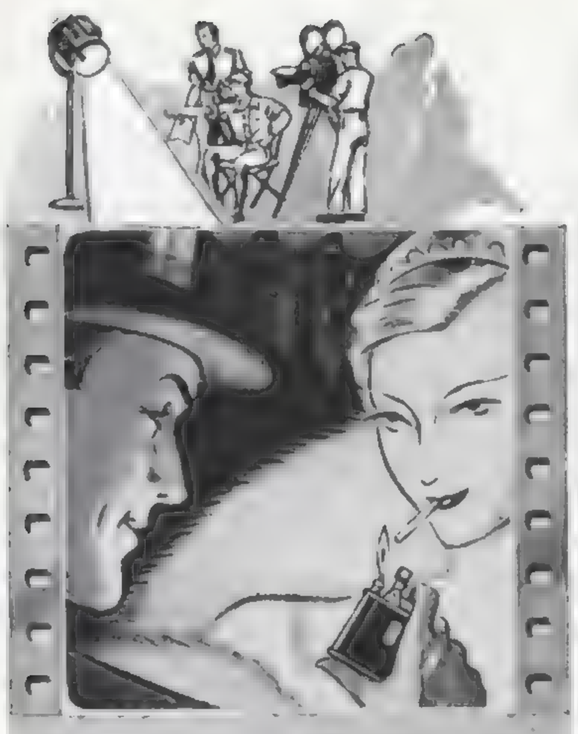
The day suit that every one bought was very simple: a darkish woollen jacket, short and curved up the front, with a hand-sewn padded roll of the same fabric outlining the collar, the pockets, and the bottom of the jacket. There were a straight skirt and a black jersey blouse with the scarf collar twisting like rope down the front.

There was a good, fitted, flared-back top-coat, with three-winged pleats standing straight out in back and silver-fox tabs falling over each shoulder. This was worn over a high-necked black crêpe dress with the same winged pleats in back of the skirt, and the blouse opened to the waist in back—an Alix passion.

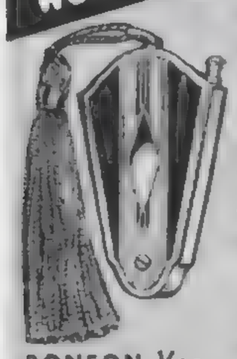
Alix's best day things were the excellent sheer black jersey afternoon dresses with low or slit backs. Some of them have fulness in the skirt below the hips, either in front or back.

There was an amusing Hudson seal coat, finger-tip length, slit up the back, and with great sleeves that came from the neck-band, giving a very narrow-shouldered look. This movement was repeated in evening coats and capes—when the arms are crossed, it has a muff effect in front.

Alix's completely flat, almost heelless *bottines* exaggerated the short, stocky look of her mannequins. They are amusing to look at—the shoes, we mean—but difficult to wear. They look like a page-boy's buskins. They were a combina- (Continued on page 157)



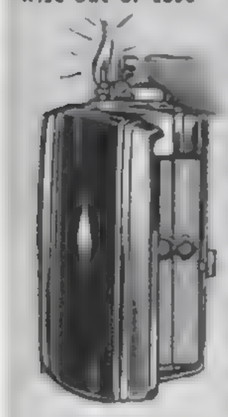
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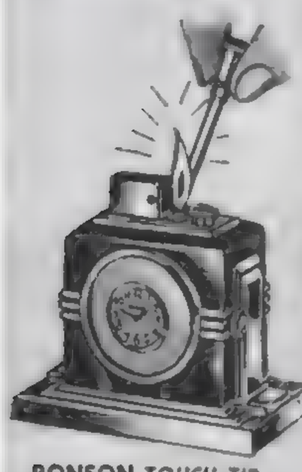
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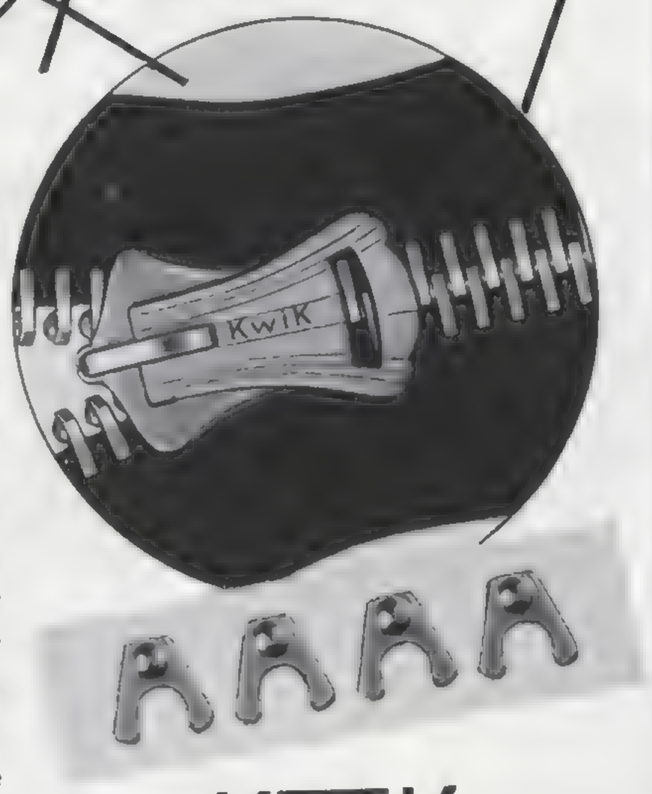
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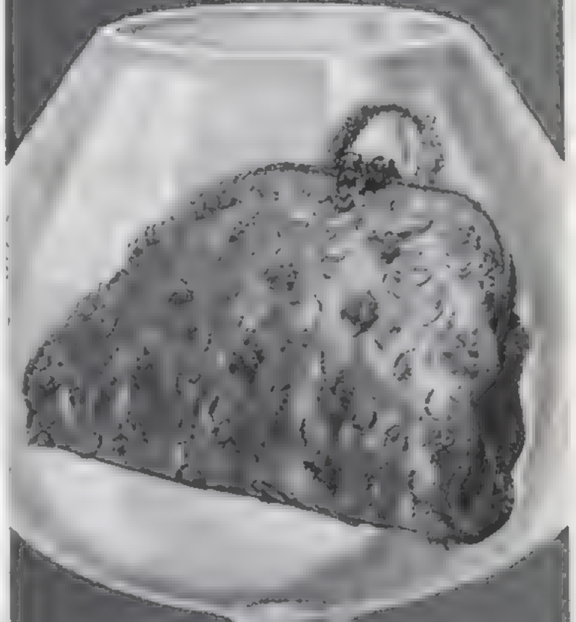
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Foot Delight
SHOES

THE PARIS COLLECTIONS

(Continued from page 156) tion of suède, fabric, and bedroom slipper soles—generally two-toned.

The evening clothes were very Alix. Four beautiful silk jersey dresses, intricately draped. An orange one had the fulness in front caught in three bunches, held by gold cord. There was a divine black silk jersey cape falling in a swirl of rippled curves, like a shell, all down in back (the ripples stay in place because they are draped from the side seam).

For both day and evening, there were basque jackets of upholstered brocade. But the most beautiful use of upholstery brocade was seen in a full-length coat, in subtle blue and beige shades, which went over a pale blue mousseline-and-velvet dress.

MOLYNEUX'S collection adds more laurels to his fame for doing the sublimely simple thing with genius. This year, he has a penchant for the curved line, a curved-up-in-front-and-down-in-back line, which appears on jackets and capes. His skirts are short, straight, or circular, with sunburst pleats from the hips down—sunburst pleats that are pretty well flattened out by pressing. Jackets are fitted, slightly flared, and generally short—usually about wrist length. Straight, double-breasted reefers are so well liked by him that he promotes them not only for day—but for evening. And what a new look they have—these wool reefers worn at night.

Invariably beltless are Molyneux's day dresses, simple, high-necked affairs that he puts under bright jackets. For instance, an emerald-green jacket over a black wool dress. Some of these black dresses are accented with black velvet; others are enlivened with banana, apricot, emerald, or fuchsia coloured gloves—gloves of wool. A decidedly new trick at this house, for lifting a black dress, is the use of bright coloured woollen cords with tassels—occasionally around a waist, more often hanging like a noose around the neck.

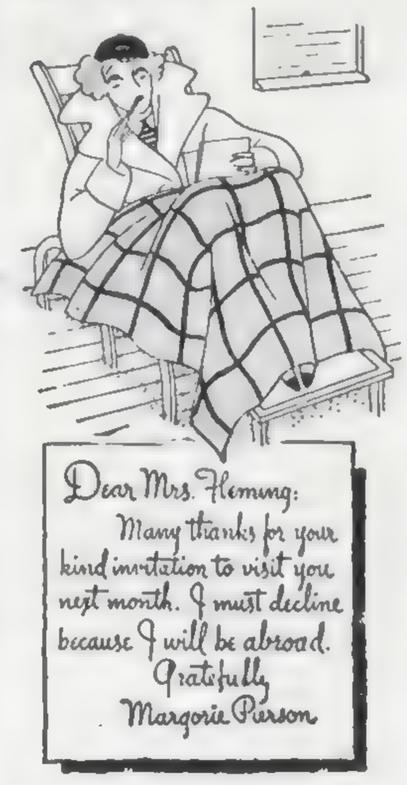
For evening, Molyneux locates his fulness below the hips—gathering it below a hip yoke. Bodices are tight with narrow shoulder-straps. And here and there are beautiful bell-shaped tunics—stiffened to stand out like a giant inverted columbine, and short, flaring peplums—all the fulness concentrated in the back. Dahlias, chrysanthemums, and black orchids are tucked into girdles. One of the most sensational evening coats is a great wrapper-like cloak of Alice-blue velvet—probably the fullest evening coat in Paris. And for head-dresses—velvet bow-knots tacked above the forehead, at the nape of the neck—almost anywhere in the hair.

LELONG came forth with an excellent day silhouette—as becoming as it is young and (Continued on page 158)

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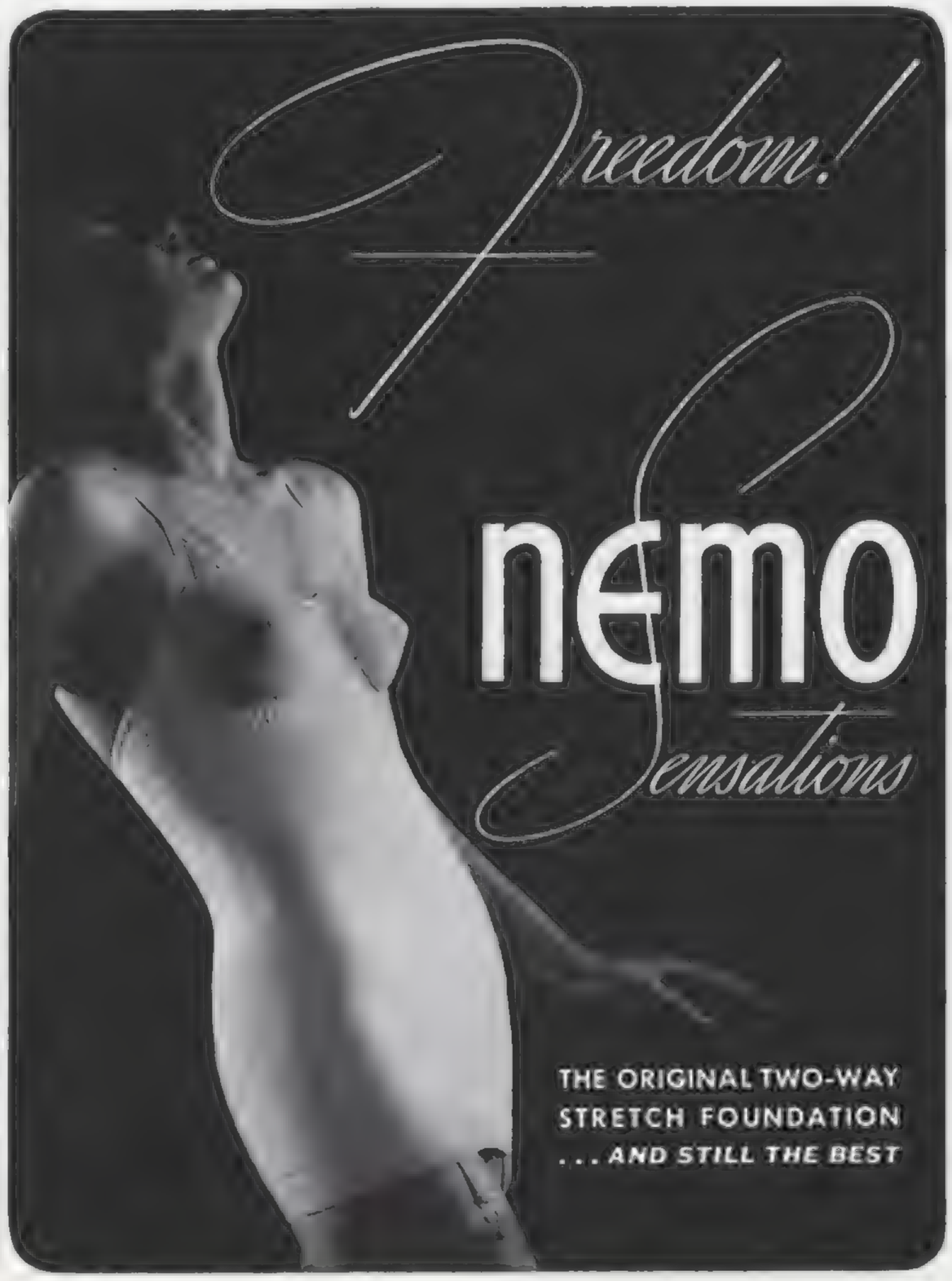
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844. SKIN TONE HARMONY CHART. Lenthéric has a new make-up chart arranged according to skin tone: clear; yellow quality from a creamy shade to deep tawny; flush pink to ruddy rose. One of these charts will be sent to you so that you may identify your own complexion and select make-up in accordance. LENTHÉRIC.

849. PROLONGING THE LIFE OF STOCKINGS is the subject of a new Berkshire booklet that advises you to choose the correct stocking and tells you the proper way to put them on and how to launder them! A copy of this booklet will be sent to you free. BERKSHIRE.

850. FALL GLOVE COLOURS—a little folder showing four Fall colours in fine Kislav gloves will be sent to you free. The booklet also tells you about the durability of these French gloves and how they wash without shrinking or fading! NORMAN BLUM COMPANY, INC.

851. CAROLYN MODES—you may receive information on woollen dresses and the new Carolyn Modes suits and coats for Fall. CAROLYN MODES.

852. HOW TO DISCOVER YOUR CHARM—"Charm—the Smart Point of View"—is Margery Wilson's booklet that teaches you how to discover and express your innate charm. A copy of this will be sent to you, free. MARGERY WILSON.

853. MODE OF THE MOMENT'S leaflet for September emphasizes the princesse lines for Fall—one, a cut-away tunic dress; another, a simple draped afternoon dress; and the third, a dress to "live in" that's buttoned all the way down the front with a contrasting velvet bow at the high neckline. MODE OF THE MOMENT.

For your Household

845. CLOCKS FOR YOUR HOME are illustrated in a new Seth Thomas booklet that will be sent to you free. From decorative and utilitarian viewpoints, these clocks are valuable—their reputation for accuracy and dependability has been maintained for more than a century, and excellent designs in the finest woods and metals are executed to harmonize with your home. SETH THOMAS.

846. "PLANNING FOR STERLING" is the International Silver Company's new booklet that tells you how to acquire your complete service of sterling silver. Twelve steps are outlined for the purchase of your silver—steps so planned that at each stage you will have enough pieces of matched sterling for some form of entertaining. A copy of this helpful booklet will be sent to you, free. INTERNATIONAL SILVER COMPANY.

847. TEA GARDEN GRAPE JUICE, "made where the richest Concords grow," is a new product made by the Tea Garden people who are famed for preserves and jellies. A booklet giving refreshing recipes will be sent to you, on request. TEA GARDEN PRODUCTS COMPANY.

848. TEN LETTER-WRITING TRICKS. Eaton's booklet, "It's Fun to Write Letters," gives you ten tricks to make your letters more interesting and more natural. Simple requirements of good taste and custom are also included in this helpful booklet. EATON PAPER COMPANY.

For your Travels

854. EMPRESS OF BRITAIN WORLD CRUISE starts from New York January 9th! This cruise lasts for 125 days and takes you to 29 ports throughout the journey. Itineraries and fare schedules will be sent to you, on request. CANADIAN PACIFIC.

855. "TRAVELER TO SOUTH AMERICA" is the Grace Line's folder that gives you all the information on cruises to South America—what you'll see on the cruise, sailing dates, clothes, hotels, and registration. A copy will be sent to you free by THE GRACE LINE.

856. TO MEXICO? Panama Pacific's three-week, all-expense circle tour, especially planned to cover all the most interesting places in Mexico is described in an interesting booklet that will be sent to you free. PANAMA PACIFIC LINE.

857. AROUND THE WORLD ON THE FRANCONIA. When winter is at its worst here, this famous world cruiser will take you to the Southern Hemisphere, and as Spring approaches, it will cover the Northern Hemisphere. A booklet telling you about this cruise will be sent to you free, by CUNARD WHITE STAR LINE.

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THE PARIS COLLECTIONS

(Continued from page 157) practical. A tight-waisted peplum jacket above a short skirt with a flare in back to match the flare of the peplum. The coats, too, are fitted snugly about the waist; often, they wrap around you and have slightly flaring skirts. Suits and coats both are cleverly trimmed with fur: a hem band perhaps of fur around the jacket or coat, inserts of fur decorating the bodice; and on one coat, silver foxes crossing on the chest and tucking in the belt. Silver fox, Hudson seal, and Persian lamb—Lelong has a weakness for all three.

For evening, Lelong carries the exaggerated back fulness to a high pitch. A red and violet lace dress has a back peplum so full that it is practically a bustle. Little basque jackets of velvet, fur, lamé, sequins, or upholstery brocade flip out in back in an enchanting way. One, of white shaved lamb, is a beauty. Many of the evening dresses are unbelted, the skirts slit or curved up in front, the bodices draped across the bust—this drapery sometimes ending in long scarfs.

Coloured bands—Lelong uses with a sure talent. One of the great stars in his collection is the greyish violet evening dress bordered with mulberry and emerald ribbons—the two ribbons twisted into a rope that descends all the way down the back like a spinal column. His dress of vertical bands of red and violet lace is another example of his brilliant colour work. Royal-blue with rust and wine with cypress-green are two other memorable colour mergers.

MAINBOCHER: There is a faint British aura in the Mainbocher collection. The day silhouette is definitely flared in back. There are dozens of suits with finger-tip jackets tightly fitted at the waist, with godets giving a sudden and violent back flare. Most of these are two-toned combinations, such as a deep purply-red jacket over a black skirt. Also there are many black jackets over dull Alice-blue, orange, red, violet, or cyclamen coloured skirts. This doesn't sound conservative and refined, but we assure you it becomes so when Mainbocher does it. There are, of course, many all-black suits—one with a really beautiful tight, short jacket had a headless silver fox scarf crossing the chest like an Ambassadress' ribbon.

The top-coats all have full, godeted backs and tight bodices with silver fox, Persian lamb, or seal trimming. There is one double-breasted blue woollen top-coat with a cape-collar and red scarf that has a definite revolutionary look about it.

The day dresses were nice and simple, with fullish skirts—nearly all square-necked, with scarfs tucked in. There was a series of light-weight black woollen dresses embroidered all over with jet beads, and another series of black dresses buttoned down the back with rhinestone or glass buttons.

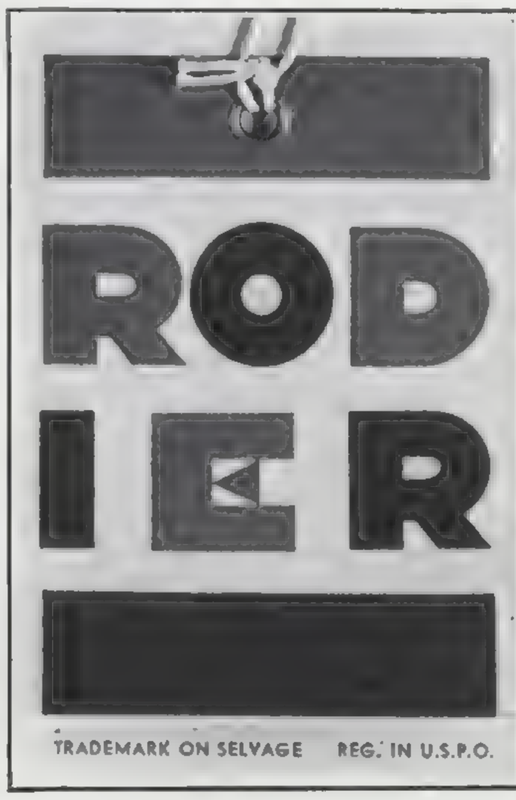
One of Mainbocher's best semisports suits is one of brown angora woollen with a short jacket curved up in front, a full circular skirt, and a divine new cardigan in pale rose cashmere buttoned all the way up the front.

The evening clothes were notable for all the good black crêpe dresses—mostly varieties of tunics—trimmed with beaded bands. Everybody bought these, for the bands of beads are much easier to reproduce than actual bead embroidery on a dress.

There is an excellent black net dress with a short flaring peplum, with paillette embroidery on the peplum. It is shown with net gloves with matching paillette cuffs. A long-sleeved black crêpe one has a wide band of gold and red and blue beads around the middle of the full skirt. Another excellent black crêpe had a cape back, with the cape caught in at the waist with a wide fitted band in red, outlined in silver beads. And so on through a list of at least ten dresses, all of which are good. New York should be full of beaded bands this winter, as we prophesied.

There were two full gathered Turkish pantaloon skirts—and a dinner-costume with a black skirt curved up like a heart at the waist in front, worn with a white blouse and a coral-striped gold lamé bolero jacket. There were fewer flowers than usual on Mainbocher's clothes, big rhinestone ornaments of unicorns and other strange animals taking their place.

• More reports of the Paris Collections will appear in the October 1 issue of Vogue.



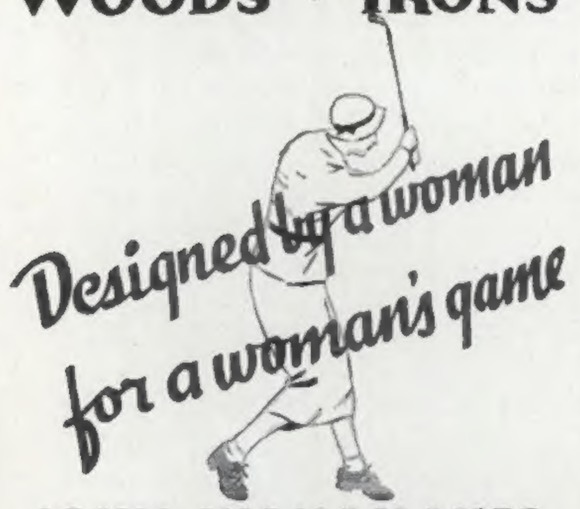
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FACES I HAVE PATTED

BY ANNE HUBBARD

THOUGH each country of the Far East may have its own recognized art of beauty culture and ancient standards of feminine charm, the interchange of ideas, travel, and the cinema has created an urge for complexion care in the Western manner, so that exploiting our theories to our darker sisters is not "Carrying coals to Newcastle." Indeed, "East is East and West is West and never the twain shall meet," but a jar of face cream and a rosy lipstick can defy the poet, and a powder puff establish relations to amaze a diplomat.

It has been my good fortune to travel around the world. I know the Far East, its people and its customs. When I learned that I was to take a trip that included Japan, China, Java, and India, I was thrilled at the prospect of carrying the Occidental idea of beauty to the Oriental woman.

I sailed from San Francisco—from sunny California to darkest Africa—and, from Yokohama, I went to Tokyo, where the aristocracy of Japanese society lives. I stayed at one of the leading hotels, a marvel of comfort and cordiality, and my suite of charming rooms overlooked an intriguing rock-garden. (During my trip, I was not always to be so luxuriously housed and was to know the contrast of being set up in an attic or even a cellar, in a storeroom, or behind a screen.)

It was spring in Tokyo—pink cherry-blossoms and mauve wistaria scented the air. My salon was arranged with a mirror, chairs, a dressing-table, and flowers, and I, in my rôle of Beauty Adviser, prepared to meet my Japanese followers. They came—all classes, aristocratic ladies, incognito; petite girls in gay kimonos; humbler women with babies strapped on their backs; and even wrinkled old grandmothers.

The average Japanese woman uses heavy creams and powders, garish make-up and pungent perfumes. For centuries, their traditional make-up scheme has produced a mask-like, artificial effect. Below a fantastic hair arrangement, you saw a face thickly enamelled with a white, chalk-like substance, ending abruptly just below the chin, where the brown skin appears above the kimono collar. Rouge was applied on the eyelids, and cochineal dabbed on the lower lip. A few women in Japan still cling to this native style of make-up.

My Japanese assistant, O-Chiyo-San, put my visitors at their ease and helped me out when I used an incorrect word, which often caused polite amusement. Although I speak Japanese, the language is one in which a word may have many meanings, and an error can make a sentence very misleading. Tea was served in tiny, dainty cups with rice-cakes, and, after the first ceremonial bowings and greetings were over, the shy little Japanese lady was seated in front of the dressing-table, feeling quite at home.

Most Japanese women prefer too light a (Continued on page 160)

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FACES I HAVE PATTED

(Continued from page 159) powder, as they wish to look "fair," but, after a tactful interview, they would accept a darker shade that toned in with their olive skin, with just the right touch of cheek rouge and lipstick for a natural effect—and then how different they would look! In most cases, their skin responded to a treatment like a flower after rain—glowing and radiant. Most of the women have fine-textured skins, velvety and unblemished.

One of my visitors was a geisha. She wore a gorgeous kimono, and her coiffure was a work of art, padded out like an enormous halo. As I endeavoured to pin on a white linen wrap at the back of her neck, I found to my dismay that I had been ramming the pin into her flesh. She displayed not a flicker of an eyelash to indicate that the "honourable teacher" was hurting her, such being the amazing stoicism of her race.

I also had a princess to instruct. She confided that she wished to be still more attractive to her Prince Charming. She came with the utmost secrecy, telling no one about her mysterious visits to my salon. The treatments benefited her complexion in a gratifying way. One day, she told me that her Prince had complimented her upon her appearance, and she explained it all by telling him that she had gone to the Temple and prayed to have a complexion like a "white angel." In approbation, he presented her with a fine new car, and she naïvely sent me a bottle of French perfume! It is in these little episodes that one realizes the combined subtlety and simplicity of the Oriental feminine mind.

One woman, however, did not like the Western way of beautifying her complexion and, being too polite to say so, sat through the demonstration with no sign of displeasure. Then bowing herself out, she hastened to the washroom and scrubbed her face with boiling water.

CHINESE VETO!

Next, I went to China. Chinese women are becoming cosmetic-conscious in the Western way, though, formerly, their make-up was somewhat similar to that of the Japanese. To-day, Miss Peachblossom, after she has completed her toilette, is a creature of loveliness—slim, graceful, with dainty hands and feet, sleek black hair, and a complexion of rich ivory—her charm accentuated by her almond eyes.

Not all Chinese women of the middle class have the opportunity to advance in Western culture, nor do they speak much English. But, however, they are quick to grasp a new idea, and I soon arranged to address a group in Shanghai. Twenty-five Chinese women arrived, gorgeously dressed in silks in pastel shades. They insisted on the door being locked, and allowed no one to enter. Here, I was confronted with a problem—I do not speak Chinese—but that had been anticipated: they had brought their own interpreter, a dapper little Chinese *man* in Western outfit and horn-trimmed glasses, who spoke in broken, guide-book English.

As simply as possible, I explained about the care of the skin, demonstrating on myself the use of the creams and lotions, patting and slapping my own face as dramatically as I could to illustrate the process of a treatment. They listened—in dead silence. Then, when I concluded, their tongues were untied, and bedlam burst forth. A group of Chinese can make a terrific clamour. I asked the interpreter if they had enjoyed the interview. He grinned and said, "Face paint very pretty, but spankee too muchee hurtee."

BEAUTY BEFORE FOOD

In Hongkong, a Chinese girl came to see me very early one morning. She had a blotchy skin and poor make-up, but her features were good. After a treatment, her skin looked clearer and fresher, and, with a touch of lipstick to enhance her pretty mouth, a delicate rouge and powder, she looked lovely. I proposed some preparations for her daily use, and she explained that she could not afford to purchase them all that day. However, in about an hour, she returned, breathless with joy and excitement, and said that she had bought the things with her *marketing money*. I hoped she had not denied her husband and children of their dish of pork, shark's fins, and buried eggs!

In another town in China, my problem was to secure space in a shop, and I finally seized upon a "go-down" (storeroom). The consternation of Mr. Ling, the proprietor, was intense. "No can do, missie, this no belongee proper," he burst out in pidgin-English.

"Can do, Mr. Ling," was my reply, convincing him, I believe, that I was a very bad "she-devil."

A rickety opium table, a couple of packing-cases, a kerosene lamp, an old dragon screen, and a few rattan chairs constituted my salon, the salon of a beauty advisor! Mr. Ling inserted an advertisement in the local two-page paper, where I was described as a great American "make-pretty-face" lady. A cavalcade of jinrikishas pulled up at the store, and the Chinese women came in droves. For two days, business flourished amazingly, and it was with regret that I left China's shores and continued on the next lap of my journey, which brought me to Java.

The native women of Java are as conservative about beauty culture as are the white inhabitants, the Dutch. Many of the lower native classes chew betel-nut—a revolting custom—which reddens the mouth and lips and blackens the teeth. Lipstick is unthinkable on those Javanese lips. The Dutch woman adheres to a good soap-and-water scouring. However, in the last decade, somewhat gentler methods have crept in, and the Dutch girl's hand-bag holds, besides her handkerchief and eau de Cologne, a compact and lipstick, which she uses with secrecy. One woman will often deny to another that her rosy cheeks and red lips are due to any cosmetic. The Dutch woman will send her *baboe* (maid) to the store to purchase toilet-goods and pay cash so that her husband may not suspect that his *vrouw's* glowing skin is not a gift from the gods.

In India, the cry for beauty is loud and the scope for its culture vast, despite the great number of women who live behind the purdah. Yet, in many cases, I was fortunate enough to penetrate even this barrier, where I enhanced complexions that ranged in shades from rich golden-brown to almost deep mahogany.

In one of the cities of India, I was requested by the doctor of a maharanee to come to her, for she would not be allowed to come to me. Among men, the maharanee sees only her husband and doctors. Even the windows of her motor-car are made of dark stained glass, so that no peering eye may gaze in when she drives out. I was taken in a magnificent Rolls-Royce, with those darkened windows, over miles of dusty roads, in blazing sunshine, to the palace. Turbaned sentinels opened the gates, and we drove through to the women's quarters, but, before entering the harem, I was greeted by the doctor, who passed me on to a woman attendant. Passing through corridors and courtyards, with woman after woman salaaming to me, we reached the inner palace.

BEHIND THE VEIL

The maharanee soon entered, wearing a purdah over her silk sari. She was plump and of medium height; her voice, speaking perfect English, was soft and well modulated—but her face remained a mystery. After tea, we conversed on generalities, my curiosity and impatience rising momentarily.

Finally, the maharanee rose and led me to her bedroom, and there, on her dressing-table, was an array of modern perfumes and beauty aids of every description. Then she turned back the veil! Her face was not beautiful, not ugly, rather sad and stern—but marred by disfiguring moles. These she wanted removed, and it was hard to tell her that I could not do that. Her desire to be beautiful was touching. After treatment and suitable make-up, her whole expression became radiant, animated, and hopeful, and one could see that she realized her possibilities of looking well-groomed and pleasing, even though she was not a great beauty. Later, the doctor told me that she was sure the blemishes were less pronounced, and I felt that I had opened a door leading to happiness.

The lovely Parsee women in Western India, who have fine features, are considerably fairer complexioned than the average Hindu women. They are not veiled, but wear a gay coloured sari, exposing the face and a portion of the hair. They have excellent taste in make-up, and, to accentuate this, a caste mark, red in colour, is generally imprinted on the centre of the forehead, somewhat like the beauty patch of the eighteenth century, except that the caste mark has a religious significance.

My travels led me to East and South Africa, but there my work was with the "white" women. The African woman concentrates her efforts on her head and, by using a reddish clay mixed with oil, effects a dome-like and grotesque coiffure. The only cosmetic I noticed was mutton fat, which one tribe rubbed on their legs. Therefore, the "blacks" in Africa were hardly prospects unless I could have suggested lipstick by the yard to the saucer-lipped Ubangi women!



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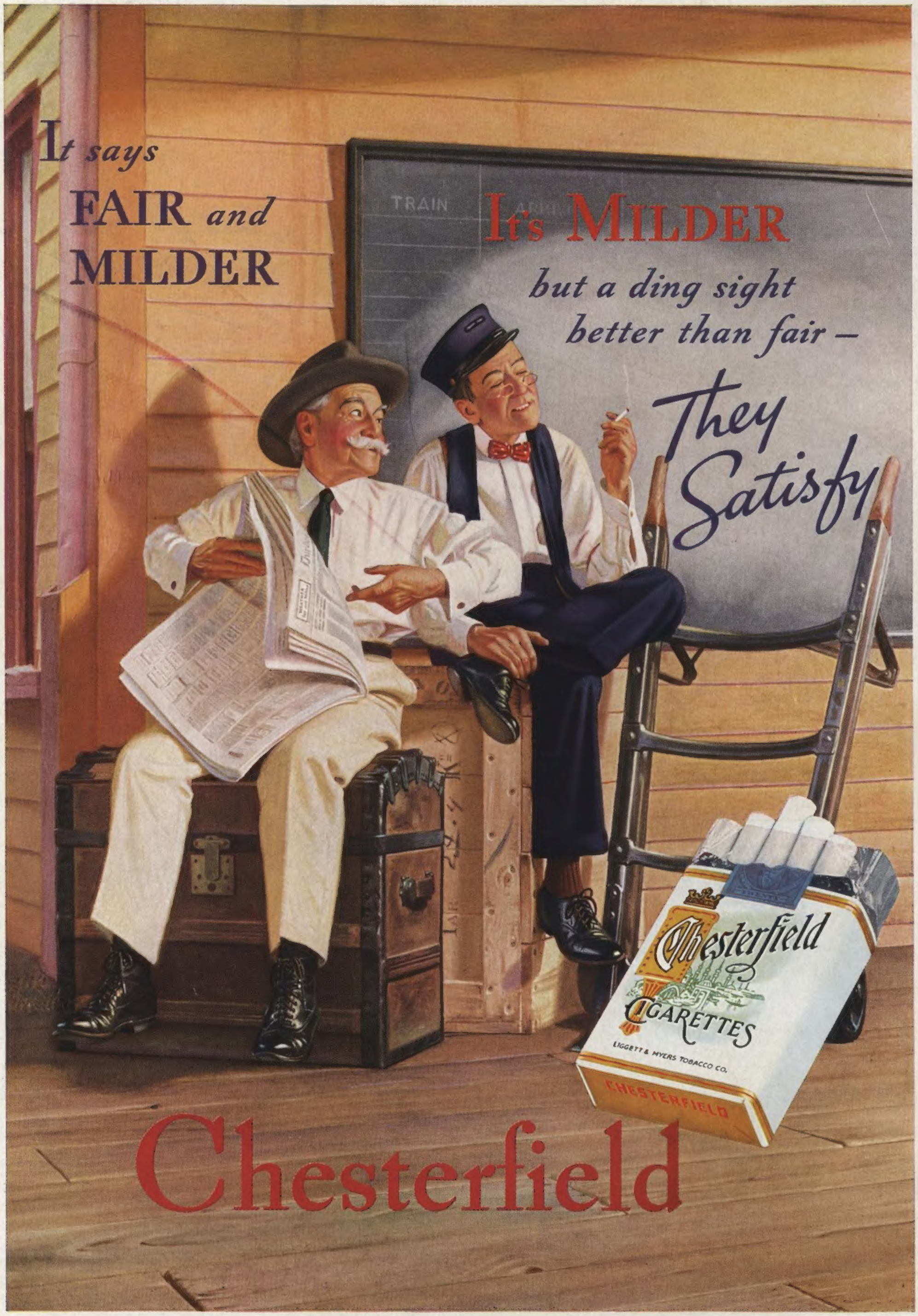
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